

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2019.

LONDON, SATURDAY, JULY 7, 1866.

PRICE
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BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.

The next ANNUAL MEETING of the Association will be held at NOTTINGHAM, on WEDNESDAY, AUGUST 22, and the following days, under the Presidency of W. R. GROVE, Esq., F.R.S., &c.

Notices of Papers proposed to be read should be sent to the Assistant General Secretary, before August 1.

Information concerning the Local Arrangements may be obtained from the Local Secretaries, at Nottingham.—Dr. Robertson, E. J. Lowe, Esq., F.R.A.S., Rev. J. F. McCallan.

General Secretary—FRANCIS GALLON, Esq., F.R.S., 42, Rutland-gate, London.

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General Treasurer—W. Spottiswoode, Esq., F.R.S., 50, Grosvenor-place, London.

UNIVERSITY COLLEGE, LONDON.—

THE PROFESSORSHIP OF PHILOSOPHY OF THE MIND and LOGIC is VACANT, by the Resignation of the Rev. Dr. Hoppus. Applications for the appointment will be received up to MONDAY, July 16th.

Particulars may be obtained on application to the Office of the College. CHAS. C. ATKINSON, Secretary to the Council, July 3, 1866.

ROYAL COLLEGES OF PHYSICIANS and SURGEONS OF EDINBURGH.

NOTICE IS HEREBY GIVEN, THAT A PRELIMINARY EXAMINATION IN GENERAL EDUCATION, by the Royal Colleges of Physicians and Surgeons of Edinburgh, will be held on SATURDAY, the 26th July, 1866.

During the Session of 1866, the Examinations in General Education will be held on the following days:—Saturday, October 27th, 1866; Saturday, November 10th, 1866; Saturday, April 27th, 1867; Saturday, July 27th, 1867, and on each occasion the Examination will be continued on the succeeding Monday.

Intending Students of Medicine are reminded that, by the Regulations of the General Medical Council, they are required to pass the above Examination, or one of those recognized by the Council as equivalent to it, before being admitted to register as Medical Students.

Information as to the subjects of Examination, and all other particulars, may be had from the Officer of either College.

D. R. HALDANE, Secretary Royal College of Physicians.
JAMES SIMSON, Secretary Royal College of Surgeons.
30th June, 1866.

ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

THE ANNUAL CONGRESS will be held in London, from TUESDAY, July 17, to WEDNESDAY, July 25. The OPENING MEETING will be held in the GUILDHALL, E.C., at Noon on the 17th. Excursions will be made during the Congress to Windsor Castle, to Eton, to Waltham, to Egham, and to Hampton Court. Gentlemen's tickets (Members or Visitors), not transferable. One Guinea; Ladies' tickets, transferable, Half-a-Guinea. Application for tickets to be made through Members, or in writing only to the Secretary. THOMAS PURNELL, Secretary.
Burlington-gardens, W.

ANTHROPOLOGICAL SOCIETY OF LON- DON, founded in 1863, for the Study of, and the Publi- cation of Works on, the Science of Man. Gentlemen wishing to join this Society may obtain Conditions of Membership from the Assistant-Secretary, at the Rooms of the Society, No. 4, St. Mar- tin's-place, Trafalgar-square, W.C.

HIGH SCHOOL OF GLASGOW.

In consequence of the retirement of one of the Classical Masters and the death of another, there will be VACANCIES in October for a HEAD MASTER, a SECOND MASTER, and an ASSISTANT MASTER, all in the Classical Department.

The Head Master and the Second Master hold their appointments for life, the Assistant Master during the pleasure of the Town Council. The Head Master will have an emolument of 1000. per annum, in addition to his share of Fees; and the Emoluments are expected to be not less than 4000. for the Head Master, 3000. for the Second Master, and 1000. for the Assistant, with the prospect of considerable increase.

Particulars may be obtained of Mr. McKee, Town Clerk, City Chambers, Glasgow; and applications, with copies of testimonials, may be lodged with him on or before 31st July.

City Chambers, Glasgow,
27th June, 1866.

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On the 19th July there will be a COMPETITIVE EXAMINATION of Boys under Fourteen Years of Age, for Exhibitions, value 300. a year, on their Admission to this School. Printed forms, with all necessary information, may be obtained on application, either in person or by letter, to the Warden of the College, or to the Secretary, J. H. PATTERSON, Esq., 1, Elm-court, Inner Temple, London.

Bradfield, Reading, June, 1866.

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5. William Johnson Fox. By Sir John Bowring, LL.D.
6. Notices of Books.

Publishers: Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, London; 20, South Frederick-street, Edinburgh.

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- The JOURNAL OF THE ANTHROPOLOGICAL SOCIETY contains Papers by Dr. Hyde Clarke, Mr. T. Baines, Mr. T. V. Roberts, Mr. L. G. Prior, Mr. A. Higgins, Mr. W. H. Wesley, Mr. C. C. Blake, Mr. G. Petrie, Mr. J. Anderson, Mr. R. J. Shearer, and Mr. J. Cieshorn.

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LONDON, SATURDAY, JULY 7, 1886.

LITERATURE

The Billiard Book. By Capt. Crawley. With numerous Illustrative Diagrams. (Longmans & Co.)

THE popularity of Capt. Crawley's handbook on 'Billiards, its Theory and Practice,' has induced the writer to put forth all his strength, and give us a larger and more satisfactory book upon the same subject. So far as the science and art of the game are concerned, the present work is excellent; and in other respects it is far superior to the manual. Mathematical assistance—rendered by scientific players—has enlightened the author on many points, and enabled him to give the particular information in which the earlier treatise was especially deficient. The volume, moreover, is abundantly and well illustrated; and were it not for certain lame attempts at pleasantry, which the Captain must withdraw from future editions, it might be commended for good taste. Still, as the book stands, with some shortcomings and a few errors, it is a very creditable production, and the author may enjoy the knowledge that our literature possesses no more handsome or complete book upon his favourite game.

About the history of the pastime Capt. Crawley has much to learn. Having in the manual asserted, without any sufficient reason, that the game was "probably invented by the Dutch, from whom the French, Germans and the Italians soon learned it," he now informs us that the "invention of the game is generally attributed to the French"; but as he appears to have no better authority for this statement than Strutt's 'Sports and Pastimes of the People of England,'—a work so consistently inaccurate that no writer on games should rely on it as an authority,—he might as well have been altogether silent about the origin of the amusement. Concerning the source and date of the particular game known to players of the present day as "billiards,"—in contradistinction to pool, pyramids, and other games played upon the billiard-table,—"fancy" has led him into a comical scrape. "I fancy," he says, "that Billiards began to be played in the modern fashion towards the close of the reign of our Second George, because by statute 30 Geo. 2. it was made an unlawful game, and was forbidden to be played in taverns under a penalty of 10*l*." Here is a droll bunch of blunders. The statute thus mentioned does not make billiards an unlawful game; it does not forbid it "to be played in taverns under a penalty of 10*l*."; and if it did so prohibit the game, how would the fact justify Capt. Crawley's "fancy" that the modern game had already come into vogue? A humorous illustration of the way in which English legislators in their most virtuous moods formerly used to make one law for the poor and another for the rich: the statute, 30 Geo. 2, "for preventing gaming in public houses by journeymen, labourers, servants and apprentices," abstained from interference with the pleasures of "the quality," but ordained "that, from and after the twenty-ninth day of September, one thousand seven hundred and fifty-seven, if any person or persons licensed to sell any sorts of liquors, or who shall sell or suffer the same to be sold in his, her or their house or houses, or in any out-houses, ground or apartments thereto belonging, shall knowingly suffer any gaming with cards, dice, draughts, shuffle-boards, Mississippi or billiard tables, skittles, nine-pins, or with any other implement of gaming in his, her or their houses, ground

or apartments thereto belonging, by any such journeymen, labourers, servants or apprentices, and shall be convicted of the said offence, . . . shall for every such offence forfeit and pay the sum of forty shillings." For an offence committed after a first conviction the offender was liable to a penalty of 10*l*. The Act also provided for the punishment of "any journeyman, labourer, apprentice, or servant" who should "game in any house, &c., wherein any liquors shall be sold"; but it did not declare the game unlawful, as pugilism and gambling are at the present time unlawful, for it left persons even of the lowest degree at liberty to play the games thus specified, so long as they played them beyond the boundaries of public taverns. The Act permitted the games in hotels of every grade; and, whilst it was in full force, the wealthier residents of our country districts—magistrates, clergy, squireens and well-to-do yeomanry—used to frequent ale-house clubs for social intercourse and the diversions of play. The statute merely aimed at restraining the lower sort of people from gambling. If it warrants the opinion that the modern fashion of billiards had come up shortly before, it may also be quoted as evidence that cards, dice, draughts and shuffle-boards were not known till the reign of George the Second. To this extreme even Capt. Crawley would not care to push his argument.

The French attribute the invention of billiards to Henrique Devigne, a French artist, who flourished in the reign of Charles the Ninth; and there is a general feeling amongst Englishmen of our own time that the game was imported into this country from France. But the general impression is sustained by no conclusive evidence, but depends chiefly, if not altogether, on the number of French words present in the vocabulary of the sport, and on the improvements which French players of the eighteenth century unquestionably made in the pastime. Amongst words of French origin still used by English players are "coup or coo," "bricole," "crow," "carambole or cannon." *Bricole*—the name of the stroke whereby the player plays upon the cushion so that, on its return, his ball makes a cannon or hazard—was formerly used by French tennis-players. Cotgrave (1650) gives the following varieties of the word: "*Bricole*, f., 'a brick wall'; a side-stroke at Tennis (wherein the ball goes not right forward, but hits one of the walls of the court, and thence bounds to the adverse partie).'*Bricoler*, 'to toss, or strike a ball sideways; to give it a brick-wall (at Tennis also, as *Bricoller*); also, to bank at bowles.' *Bricoller*, 'to toss, or strike a ball sideways; to give it a brick-wall at Tennis.'" When a billiard-player misses a hazard or cannon for which he played, but through good fortune makes one on which he did not calculate, the accidental stroke or "fluke" is called a "crow." By some players this word is erroneously supposed to be an allusion to the smart saying, "He shot at the pigeon and hit the crow;" but the term is really derived from the French *racerocher*, to recover or get again; the force of the word, as used at the billiard-table, expressing that the player has, by the subsequent fluke, recovered the ground lost by the miss. An equally interesting word is *Carambole*, which is found neither in Cotgrave (1650) nor in Boyer (1753), but appears in Chambaud (1805). This last-named writer gives in his Dictionary—"Carambole [*kāranbōle*], s. f. (t. du jeu de Billard; troisième billes sur laquelle chaque joueur peut jouer, indépendamment de celle de son adversaire)—Carambol." He also gives the verb "*Caramboler* [*kāranbōle*], v. n. (t. du jeu de Billard; toucher avec sa bille la carambole et la

bille de son adversaire). To *carambol*." Hence, on the introduction of the third ball—i.e. the red ball, as it is now-a-days usually termed—it was called "a carambole"; and the player who made upon it and his adversary's ball the stroke now known as "a cannon" was said "to carambole." In process of time the name was taken from the third ball and confined to the stroke. The "carambole" was certainly introduced into England as early as 1779, for it is mentioned in the edition of 'Hoyle's Games, Revised and Corrected by Charles Jones,' which was published in that year. Soon after its introduction into this country "carambole," always pronounced "caranbole," was shortened to "carrom," and then corrupted into "cannon." The author of 'The Game of Billiards' (1801)—a slightly altered reprint of Dew's 'Rules'—observes, "If the striker hits the red and his adversary's ball with his own ball he played with, he wins two points; which stroke is called *carambole*, or, for shortness, *carrom*." The rapidity with which "carambole" was changed into "cannon" is not without interest for the philologist.

But though the French greatly improved the game, there is no proof that they invented it. Instead of conceding the honour of the invention to France, Dr. Johnson inclined to the opinion that the French borrowed the game from England, and observed in his Dictionary,—"Billard, Fr., of which that language has no etymology; and therefore they probably derived from England both the play and the name, which is corrupted from *balyards*, yards or sticks with which a ball is driven along a table." One of Johnson's critical editors, however, observes, "His remark on the French etymology, in the first place, is erroneous; for *billard* is from *bille*, a ball, just as *campagnard* is from *campagne*, and as many more French words are formed. In this determination Mr. Malone agrees with me. *Balyard*, in the next place, is not the genuine reading of Spenser; it is *balliards*, as Burton and other old authors write the word, and therefore the application of yard is forced." It is probable that players of ball-games in different countries at very early dates devised rude kinds of plays analogous to billiards, and that the modern diversion is the product of these various sports—is, in fact, a child of many parents. Certain it is that in far distant times the English had a sort of ground-billiards, in which two players, armed with short maces, struck about two balls, driving them upon each other, and through an arch similar to the arches used in croquet, and round a pin or cone, fixed perpendicularly on the smooth grass. From this old ground-billiards proceeded the game played upon tables, which, after a long lapse of time, has amply repaid its debt to mother-earth by bringing forth croquet and lawn-billiards. Thus raised from the grass-plot to the table, billiards was known in Elizabethan England. Shakespeare, Ben Jonson, Spenser allude to it. The author of 'Antony and Cleopatra' makes Cleopatra say,—

Let it alone; let us to Billiards;
Come Charmian.

Spenser sings,—

With dice, with cards, with balliards, far unfit,
With shuttlecocks misseeming manly wit;

and catching a metaphor from the smoothness of the polished ivory, Ben Jonson wrote—

Even nose and cheek, withal,
Smooth as is the billiard-ball.

More modern literature abounds with allusions to the sport. Boyle remarks, "Some are forced to bound and fly upwards, almost like ivory balls meeting on a billiard-table"; and Locke observes, "When the ball obeys the

stroke of a billiard-stick, it is not any action of the ball, but bare passion." When John Evelyn dined with the Portuguese Ambassador, at Cleveland House, he saw a new billiard-table that was greatly superior to the tables ordinarily seen in great houses. "There was a billiard-table," says the diarist, "with as many more hazards as ours commonly have. The game being only to prosecute the ball till hazarded, without passing the port, or touching the pin; if one miss hitting the ball every time the game is lost, or if hazarded. It is more difficult to hazard a ball, though so many, than in our table, by reason the bound is made so exactly even, and the edges not stuffed; the balls are also bigger, and they for the most part use the sharp and small end of the billiard-stick, which is shod with brass or silver." At this period, and for many years afterwards, the pockets of a billiard-table were called hazards—a term now only applied to certain strokes; and the ordinary billiard-table was furnished with three pockets, placed in the upper end of the oblong table, one at either corner of the upper end and the third between the two corner pockets. The table which attracted Evelyn's notice had six pockets. A picture of a table may be seen in the frontispiece of 'The School of Recreation; or a Guide to the most Ingenious Exercises of Hunting, &c.' By R. H. (1732). Strutt, whose annotations are often at variance with testimony, says that this little book was published in 1710; but our copy, which bears no sign of being one of a second or later edition, bears a date later by twenty-two years. The table of this picture is oblong—not square as Strutt represents; and it contains three pockets placed at the upper end. Upon the table, midway from the top and bottom, stand the ring or arch ("the port," as Evelyn terms it), and the king or cone ("the pin" of Evelyn's account). In the old game with the "pin" and "port," if they stood between the balls, the player was required to send his ball through the port or round the pin on the way to his adversary's ball. If his ball touched the pin, it fell instantly, and the player lost a point. Strutt says, "At certain periods of the game it was necessary for the balls to be driven through the one and round the other, without beating either of them down; and their fall might easily be effected, because they were not fastened to the table;" but with regard to the port this passage is erroneous, for though the arch was not fastened into the table, it was heavily weighted with lead so that it could withstand the force of a ball.

The port and pin continued to be features of the game until the introduction of the carambole led to their final suppression. It should also be remarked that formerly billiard-tables were made of various shapes. Our ancestors had round, octagonal, oval and square tables as well as oblong boards. Round and square tables were commonly used, even so late as the beginning of the present century. The A.D. 1808 edition of 'Hoyle's Games, revised and corrected by Charles Jones,' directs the Caroline or Carline game of billiards to be "played on a round or square table with five balls." Very rude pieces of furniture were these old boards in comparison with the slate-tables of our own time. By those who have never examined any of them an estimate may be formed of their want of nicety from the fact that "the spot" in the best tables used at the opening of the present century was "generally marked with two brass nails." The cushions wanted elasticity; the wooden plane was often very uneven; and the best billiard-table makers took but small pains to set their tables on perfect levels. Slate tables were not introduced into England till 1827.

The billiard-sticks of our ancestors also differed greatly from those used by living players. Like the sticks described by Evelyn, the maces and cues of the earlier part of the eighteenth century were often tipped with metal. The expert Frenchman usually played with the cue, but bluff John Bull preferred the mace—the weapon contemptuously alluded to by James Love in the lines,

Not puny billiards, where, with sluggish pace,
The dull ball trails before the feeble mace.

Writing in 1801, "Amateur" tells us—

"The game is played with sticks, called maces, or with cues; the first consist of a long straight stick, with a head at the end, and are the most powerful instruments of the two; the cue is a thick stick, diminishing gradually to a point of about half an inch diameter; this instrument is played over the left hand, and supported by the fore-finger and thumb. It is the only instrument in vogue abroad, and is played with amazing address by the Italians and some of the Dutch; but in England the mace is the prevailing instrument, which foreigners hold in contempt, as it requires not near so much address to play the game with as when the cue is made use of; but the mace is preferred for its peculiar advantage, which some professed players have artfully introduced, under the name of *trailing*, that is, following the ball with the mace to such a convenient distance from the other ball as to make it an easy hazard. The degrees of trailing are various, and undergo different denominations amongst the connoisseurs at this game; namely, the shove, the sweep, the long stroke, the trail, and the dead trail or turn-up, all which secure an advantage to a good player according to their various gradations; even the butt end of the cue becomes very powerful when it is made use of by a good trailer."

After reading this account of the game as it was played in 1801, Capt. Crawley will, perhaps, get the better of his "*fancy*" that billiards began to be played in the modern fashion towards the close of the reign of our Second George. In the picture already mentioned, that forms part of the frontispiece to 'The School of Recreation' (1732), the players use short, thick, curved sticks, the maces of the period; and each player holds his mace at the middle in his right hand, so that one end of the curved mace rests upon his shoulder, and the knuckles of the playing hand are turned upwards to the ceiling. That the sticks of the most delicate sort, used by the most expert and particular players of the eighteenth century, were clumsy wands is seen from an anecdote in 'The Whole Art and Mystery of Modern Gaming fully exposed and detected' (1726), which tells the reader how a band of sharpers tampered with the cue of a person of distinction, who was one of the best players about town. "After many debates," says the writer, "how these sharpers were to take in the whole company, the person that quitted the counter (whom I shall call E) was thought the properest person to put the design in execution. The first step he took was to possess himself of R's favourite stick, which he constantly played with, notwithstanding the lock and key, and took it away unknown to any but his companions; he had prepared an instrument, made for the purpose, to shave or pare away each end of the stick, and leave in the centre a rising undiscernible to the eye of the most curious, and then put the stick again in its place." The rogue succeeded in his purpose; for the player, whose eye could not detect how his cue had been doctored, lost a series of games to his adversary. So long as the mace remained in vogue, players were accustomed to settle before beginning to play, whether they should use maces or cues. Sometimes a mace player would pit himself against a cue player. The rest, or jigger, does not seem to have been introduced

till tables of the present "large size" had been in use for some time. Writing in the first year of the present century "Amateur" gives twelve feet by six as the proper proportions of a full-sized table, and states in Rule 40—"When the parties agree to play point and point of the cue, neither of them has a right to use a butt during the game or match, without permission, but they have a right to play with the point of a long cue over a mace." Hence the germ of the modern jigger appears to have been a mace, the butt end of which was, perhaps, shaped by the hand of some daring improver so as to accommodate the thin end of the cue.

But though their appliances for the game were imperfect, our ancestors of the last century took a lively interest in billiards, and produced men who, in spite of obstacles, made themselves able players. In the reign of George the Second and in the earlier years of George the Third, London had two notable establishments for billiards; one in Pall Mall, the other at the corner of the Piazza, Russell Street, Covent Garden. The Russell Street rooms were kept by the celebrated player, Abraham Carter, who was in the last century all that Kentfield was in Capt. Crawley's earlier days. Carter's chief competitor was the famous amateur Andrews, who in the times of deep drinking and gastronomic indulgence habitually breakfasted, dined and supped upon tea and buttered toast, in order that he might have the greatest possible supply of nervous energy for the beloved game, in which he won infinite honour, and for the diversions of dice and other pursuits of chance, on which he wasted a comfortable patrimony as well as large sums of money which he won at billiards. Many were the good stories told of this eccentric gentleman's skill with the cue, and his singular want of luck at less scientific pastimes. Having on a certain occasion won a thousand pounds at billiards during the course of a single night from Colonel W—e, Andrews accompanied the colonel in a hackney-coach on the following morning to the City, in order that the debtor might pay the amount lost by a transfer of stock. On their way to the Bank the friends tossed to see who should pay for the carriage; and, having lost the toss, Andrews insisted on continuing the perilous amusement; whereupon the colonel gratified the wish to such good purpose, that before they reached the Bank the debtor had won back the entire thousand pounds. Having reduced himself to a condition verging upon actual indigence, Mr. Andrews in his declining years retired to a village in Kent, where he closed his days in great contentment, purchasing with a small annuity the tea and toast, and few other comforts, necessary for the gratification of his simple tastes. "He lately," says his biographer, "lived in a retired manner in Kent, where he declared to an intimate old acquaintance that he never knew contentment while he was rolling in money; and since he was obliged to live upon a scanty pittance he thought himself one of the happiest of men in the universe. It is now generally believed that he is dead." Another famous billiard-player of the same period was Mr. Dew, the author of the Instructions for the Billiard-table, which may be found in Charles Jones's edition of 'Hoyle's Games,' and in Amateur's 'Game of Billiards.' In these admirable directions, Mr. Dew observes: "Immoderate bursts of passion, and even fretting at trifling disappointments in the game, are usually found very prejudicial to the player; his nerves being affected, it is impossible for him to make the stroke with that nicety and steadiness the game requires,"—counsel which

Capt. Crawley condenses into the brief precept, "Keep your temper."

At the opening of the present century all the really important games now usually played, with the exception of pyramids, were known to patrons of the cue. They practised: 1, the white winning game; 2, the white losing game; 3, the red winning game; 4, the red losing game; 5, fortification billiards; 6, the red winning and losing game; 7, choice of balls; 8, bricole; 9, carambole; 10, Russian carambole; 11, bar-hole; 12, the four-game; 13, hazards (i.e. pool); 14, the Carline game; 15, the commanding game; 16, the doublet game; 17, the limited game; 18, the one-hole game. Modern practice has altogether discarded fortification billiards,—a vile game, which was played by two sets of players, divided into Frenchmen and Englishmen, who drove their balls through castles, forts, batteries, and other such doll's toys, ranged in order about the table. Each fort was provided with a bell, which sounded whenever a ball was driven through its arch. "The red winning and losing," or "winning and losing carambole,"—the game which has in our time won for itself the distinctive appellation of "billiards," was introduced from France about the close of the last century. On its first arrival in this country it was called "Carambole," a name soon afterwards transferred to the cannon game ordinarily played at this day on French tables. "Amateur" (1801) describes it under the appellation "Carambole," and speaks of it as "newly introduced from France." The inefficiency of the players of that date, and the imperfections of their appliances for the sport, are illustrated by the fact that the usual game was "sixteen up," a far smaller score than any mere novice is accustomed now-a-days to make off a single break.

To illustrate the dark side of billiards,—i.e. the billiards of public rooms,—Capt. Crawley gives us some personal reminiscences, of which the following passage may be taken as a sample:—

"Whenever you meet a smart-looking fellow in a public room, who offers wagers against your making certain strokes which he can accomplish, treat him with civility, but don't bet with him. Learn all you can from him, but avoid giving him a chance of winning your money. After awhile, when he finds that he cannot get half-a-crown out of you, he will, in very desperation, love of play, or vanity, show you a few good strokes. This is the almost invariable practice. Take any advice from him, but don't bet. A game or two with him, for 'love,' will, perhaps, not be bad practice. He may not be a 'sharp,' but if he make his living by billiards, he is not a man to know intimately. I wish I could give you the names of some of these smart active young gentlemen. They are very well known, and generally carry a piece of chalk in their waistcoat-pockets, have a favourite cue, and call the marker by his christian name. Just a word in your ear. These clever fellows are sometimes well dressed, and pass for gentlemen. Indeed, some of them have had university educations, and are even members of good clubs. But, beyond a half-crown game or wager, they are dangerous. I remember a remarkably good-looking, pleasant-spoken, handsomely-dressed *chevalier d'industrie*, who was for years reckoned simply as an excellent player. But it was observed that only youngsters and new men played with him for high stakes. He had the run of half-a-dozen clubs, and nobody had anything to say against him. At last, one night Lord Nosoo introduced him to the billiard-room of the Megatherium, where I happened to be playing pool. He took a ball and played indifferently well, dividing a pool now and then, and betting an occasional half-crown. When the pool was over, somebody challenged him for a game at billiards, and he played. I sat down and looked on, saying nothing. Before the match was over the chevalier

had won more pounds than I should like to name. He was certainly very lucky, and appeared always to improve in his play as the game went against him and the betting got higher. I was interested and watched intently, but could discover nothing unfair. I noticed, however, that he seldom or never played at the white ball, and that in each game he had the spot-ball. But I thought nothing of that, many players preferring to try a hazard or cannon off the red rather than pocket an opponent's ball. And so the match went on, till there were a good many members looking at the game, and betting. At last, the chevalier's opponent, wishing to leave the room for a little while, requested me to finish the game for him. I consented, and played the next stroke with the ball left on the table by my friend. I had hardly played half-a-dozen strokes, when the secret of the chevalier's extraordinary success was revealed to me. He had changed the balls, substituting for the true white ball one which was faulty in its roll. This gave him a certain advantage over his opponent; and, being a good player, he won as often as he liked. Many gentlemen will remember how we exposed the lucky chevalier that night. A few years afterwards I saw him playing in a room in a Palais Royal hell. But he levanted directly he caught my eye, and left his game unfinished. It is astonishing how many tricks and disreputable manoeuvres men who make a living by billiards will have recourse to. On another occasion I was present at a match in which a professor gave a good many points to a talented amateur. The betting was in favour of the amateur, but the professor won, principally by a series of gentle losing hazards in the middle pockets. Being a master of 'strengths,' he was able, every now and again, to place the red ball near a middle pocket, when he invariably made a good break. On playing afterwards on the same table, I fancied that the middle pockets 'drew' somewhat—that is, the balls appeared to roll too easily into them. I had the cushions removed, and the cloth lifted, when, as I suspected, I found that the slate had been slightly scraped away, and lowered from the centre of the table to each pocket. In this case the marker must have been a party to the swindle. Albert Smith refers to this incident in one of his pleasantly-written sketches."

After vainly declaiming against evils which belong to the public table rather than the game, society has at length wisely decided to fight the noxious influence by making billiards one of the universal amusements of prosperous homes. By thus bringing the game into the domestic circle, the present generation has removed from schoolboys and young men a temptation to associate with persons who are not fit companions for gentlemen, and to frequent houses to which no man of the world would like his son to be an habitual visitor. It is difficult to imagine a greater contrast than that which exists between public billiard-rooms and those rooms where gentlemen play pool in private society. Whereas the ordinary public room is a dingy, dirty, comfortless chamber, redolent of stale tobacco, and open to knaves of the meanest and most repulsive kind, the billiard-room of a well-ordered family is a bright, airy, luxurious apartment, where children enjoy to watch the game in which their mothers take part. Some of our public rooms are, no doubt, comparatively respectable places; but the best of them are haunts to be avoided rather than sought out. On the contrary, the billiard-room of a happy home is the best possible in-door play-place for the old and young of both sexes. Frequently it is one of the principal reception-rooms of the house; and when that is the case, it is found to be quite as attractive to gentlewomen as any other drawing-room. Capt. Crawley speaks impressively about the character of the exercise taken by players at billiards; and for the most part his remarks have our concurrence. But players must bear in mind that the exercise of the

billiard-room is very different from exercise taken in the open air. Men and women who daily fatigue themselves by stretching over green cushions are apt to forget this important truth.

The Life and Death of Jeanne d'Arc, called the Maid. By Harriet Parr. 2 vols. (Smith, Elder & Co.)

THE story of Joan of Arc, as we popularly call *Joanetta Darc*, will never vex the listener's ears when it is fittingly told; and although the author of these volumes is occasionally a little over-sentimental, on the whole the stirring tale has, perhaps, never been more creditably narrated than in this instance. It would, no doubt, seem hard to say that the writer is too much in love with her heroine, for it is scarcely possible to love Jeanne too well; but when we find that among the qualities and characteristics of the Maid, that of freedom from superstition is insisted on, we must remark in return that the facts are quite opposed to the theory. While every honour should be paid to that heroine, who in the first quarter of the fifteenth century began the patriotic work of expelling the foreigner from France, it would be well also to remember that Joan had more opponents of her work than those who were in the ranks of the enemies of her country. Hitherto, French educational books and historical books cast all the guilt upon the English as disbelievers in and destroyers of the young Maid of Orleans. When she declared her mission, however, her first opponents were those of her own home and district. Jeanne's father protested that he would rather drown her with his own hands than that she should go playing the soldier. When her uncle took her to the noble De Baudricourt for examination as to her mission, her "Voices" and her "Council," that warrior bade the uncle box her ears and send her back to her father. The King's confidant, De la Tremouille, hated her heartily. They who represented the Maid, who had vowed to keep in maidenhood for ever, as joking about the three sons she was to have after the war, sons who were to be respectively pope, emperor, and king, only injured her reputation by circulating the tale. The noblest men near the bewildered King set their faces against Jeanne being admitted to the royal presence. Royal councillors treated her as a liar and impostor, and commoner men joked coarsely in her ears at her personal and religious pretensions. Courtiers were sceptical and mocking. The Dominican, Guillaume Aymeri, scornfully proclaimed that "If God were willing to deliver the people of France out of their calamities, He could deliver them without the help of the Maid's men at arms." Captains scoffed at Jeanne as she rode by them, as "a pretty chevalier to recover the kingdom of France." When she announced that she would convey provisions, men and arms, into distressed Orleans through the Beauce, which was then occupied by the English, the military commanders not only disapproved the courageous audacity of this young girl, but deceived her, leading her successfully, with her reinforcements of food and men, by another way into the beleaguered city; and when, in the council of war held in Orleans, she proposed an immediate assault on the besiegers, her proposal was entertained in a cold and distrustful spirit. The Council kept their own plans to themselves, considering the heroine as a gossiping girl, who would tell them to the first comer. Even after her first brilliant successes, there were jealous and narrow-minded men who denied her superior genius, or were enraged that it carried her to conquests.

It was only when Jeanne had compelled the English and such Frenchmen of the Burgundian faction who were with them to raise the siege of Orleans, as she had promised to do, by the help of God, that her countrymen generally yielded her a more general homage, and had in her a more implicit faith. From the King downwards she had been hitherto accepted and employed simply because everything else had failed. Even hope had expired; but through Jeanne a chance presented itself of recovering what had been lost, which chance it was deemed not expedient to throw away.

It was quite otherwise with the English and Franco-Burgundians. They at once believed in Jeanne's supernatural powers, though they, of course, attributed them to the devil. The English soldiers called her "witch," and Jeanne called them "God dams!" But it was this very idea of her being one of Satan's agents that unnerved the courage and unstrung the pluck of the English. Her appearance, with her supposed accursed magic about her, paralyzed the besieging army. The hostile soldiers came to fear to look in her face when she was near their lines lest some evil should fall upon them, here and hereafter. "Dunois said that before Jeanne's coming two hundred English could beat a thousand French; but after it, four or five hundred French could defy all the English power." Such was the aspect in which Jeanne was contemplated by some of her countrymen, from the time she professed to have a mission down to the period when her successes were sufficient to show that her profession was no longer to be disbelieved.

After the victory at Orleans, the general veneration for the Maid no doubt increased; but she had no lack of French enemies. The Archbishop of Rheims disturbed the King's confidence in her. With De La Tremouille and De Gaucourt, the prelate fiercely opposed Jeanne's proposition, after driving the English and their French allies out of the cities held by them, to carry Charles to Rheims to be crowned, and thence to Paris, to be installed in his capital. There was a strange jealousy of her among all classes. If the poor honoured her as she deserved,—like a heroine whom God protected,—abbots rebuked her for accepting a homage that belonged only to saints. People asked, sneeringly, in what accent her "Voices" spoke to her; and Charles himself "entertained more doubts of her now than before she had done him any service." When the Council acceded to her requests, it was always "more or less reluctantly." Worse than all, her own brother informed her of the popular belief around her native Domremy that she held her power from the fairies,—which was only one degree better than holding it of the devil. She was herself conscious of "treason in the air," and dreaded the treachery of men in high station; but there was no treachery in the antagonism of the great French prelate Pierre Cauchon, the Bishop of Beauvais, for that cruel personage denounced her openly, she being the enemy of the English and Burgundian parties in France, who had his support. Nevertheless, the Maid crowned the King at Rheims. She suffered a check before Paris, through the misconduct of others; but then she had broken the sword which she received from heaven, by beating with the flat part of the blade a gorgeously-dressed hussy who flaunted about the camp. Jeanne had broken her divine sword, lost her temper and a battle, and many French people began to think that, after all, the Maid was, perhaps, no better than she should be!

Jeanne's little day had not yet sunk in night, but its glory had departed. Nobles doubted or thwarted her,—opposition met her in all

quarters. Women and shepherd-boys with miraculous missions were raised up by her French enemies to excel her in great deeds, but they only excelled her in promises. On the other hand, Charles, to sustain her prestige, conferred on her some very cheap honours. He exempted her native village from paying taxes for ever, and he ennobled her and her family, giving them, in place of the immortal family name of Dare, that of Des Lys. But her prestige was not sustained. Her very page abandoned her, and, what was worse, gallant and gay young French fellows dangled after her and spoke impertinent soft nothings to her. Enterprises were proposed in order that she might suffer by her failure; and when her last fatal battle came on, before Compiègne, and Jeanne, abandoned by her false French friends, fled towards the town, Guillaume de Flavey ordered the drawbridge to be raised, and, all retreat being thus cut off, the Maid, through the act of a French friend, fell into the power of the Burgundian faction of Frenchmen who had eagerly pursued her. Then, the royal or Armagnac faction of Frenchmen, their faithless king at their head, abandoned her but for whom they would not have enjoyed a day of peace, glory, or prosperity. Dignified Churchmen spoke slightly of her deeds and motives,—people were told that God had abandoned her because of her pride,—and Charles and his government, for whom Jeanne had recovered a France they were unable to keep, never stirred finger to rescue from shame and death the noble Maid when she was held in strait imprisonment by another body of Frenchmen, and by the English government of which those Frenchmen were the very humble servants!

We will not follow the story into the details of Jeanne's trial, sentence, and execution. The infamy of that irreparable crime does not rest, however, on one party alone. When the Maid was brought to trial, it was through the desertion of the King of France, the selling of her by her captors (the Duke of Burgundy and Jean de Luxembourg), and the surrender of her by her purchasers (the English Council) to the Church. But, as Miss Parr truly remarks, "One thing stands for true—princes of her own nation betrayed her to death, and priests of her own nation accomplished her death." When apologists affirmed that the latter had consented to the execrable catastrophe only out of fear, or for the favour of the English, they only aggravated the guilt of those whom they hoped to exonerate. The University of Paris were, perhaps, the chiefest criminals in the acting of this great wickedness. Against the course taken on this occasion the truly national voice of both countries was heard at the trial, when an English Lord exclaimed that Jeanne was a good woman, and he only wished she were English,—and when the indignant Châtillon declared that the trial was a mockery! And, moreover, when she was on the very threshold of the most horrible of deaths, it was to an Englishman she owed the only solace she could enjoy at such an awful moment. "She asked for a cross, and an English soldier at the foot of the scaffold, observing that her request was not promptly granted, made one of a broken stick he had and gave it to her. She accepted it, thanked him, kissed it, and put it into her bosom." It was only after this that one of her own countrymen, Brother Isambard, hastened to hand to her the crucifix which she pressed to her lips and clasped to her bosom.

In reviewing the whole case impartially, it is impossible to avoid the conclusion that the greater measure of guilt rests on the heads of the French. Our own, indeed, is not small. Neither party can afford to cast a stone at the

other. Again, a heavier amount of guilt lies with our neighbours than on ourselves, for what they have unworthily said and written of the Maid since her death. With us in England there is no name on the bright roll of heroic women more honoured; there is no memory more tenderly cherished; there is no being who has ever lived for whom we feel such peculiar sympathy; her name comes ever before us in a light of holiness, and the figure of her who bore it is as the figure of an angel. Such, we cannot doubt, is also the case in France; but in France alone has the name of the heroine been outraged, the memory of her deeds defiled, and the story of her life employed, not to edify and refine, but to degrade and pollute the mind. Essays have been written by brilliant Frenchmen to show that Jeanne never suffered at all, but lived the married pensioner of France! Voltaire, as if more than one predecessor had not earned infamy enough by making the "Pucelle" the subject of licentious poems, went beyond them all in measure of baseness when, in his poem with that name, he exposed the heroine naked to the world, and lashed her with his sarcasms, in order to arouse in her native France a scornful laugh at her story. This base act was, doubtless, one of an individual; but Paris, at least, chose to share the overwhelming guilt, by receiving Voltaire on his return from exile to the capital, in 1778, with cries of "Vive l'auteur de La Pucelle!" In that cry, virtue, patriotism, religion and gratitude were disgraced, and public decency outraged. But France continues to wrongfully accuse the English of being the sole destroyers of Jeanne's life, and they continue to read the unclean poem of the unprovoked murderer of her fame.

On the other hand, the statue of Jeanne d'Arc by the Princess Mary of Orleans, may be taken as the homage rendered to female heroism and virtue, on the part of the true womanhood of France. In that country none of Joan's race are known to exist, but there is a tradition that one of her brothers, John or Peter Des Lys, settled in Scotland, and there founded the family, members of which still live and flourish under the name, less noble in form, of "Lys."

The Naturalist in Vancouver's Island and British Columbia. By John Keast Lord. 2 vols. (Bentley.)

The British North American Boundary Commission, to which Mr. Lord was attached as naturalist, was charged with the task of marking a line along the forty-ninth parallel of latitude, in North-Western America,—the limit settled by treaty,—to serve as a visible frontier between British Columbia and the States of the North American Union. The working staff consisted of from 120 to 150 men, and were employed during several years in clearing a lane through the primeval forests which clothe the precipitous heights and narrow valleys of the Cascade range and Rocky Mountains, surveying the swamps, lakes, and rivers, and planting a line of iron posts from the shores of the Gulf of Georgia to the terminal point of the delineation, on the watershed between the Atlantic and the Pacific. Whilst the other members of the Commission were thus occupied, our naturalist was pleasantly engaged in collecting specimens of the Fauna, studying the habits of animals, and investigating the fisheries of the neighbouring waters. About the doings of the Commission our author says very little, and does not even give the dates of the commencement and end of its duties. A considerable portion of his time

seems to have been spent in Vancouver's Island, and on one occasion he was sent to San Francisco to purchase mules, and convey them to head-quarters, over the wilds of Oregon. The materials for a book of the nature which he has now given to the public,—a mixture of narrative, descriptions of scenery and wild life, with selections of readable matter from a naturalist's journals,—were thus abundant and varied. Such books, as experience has shown, are sure of many readers, and are likely, if well written, to attain lasting popularity.

Books of this class, however, are liable to fail of their mark through faults of conception and arrangement: this, we fear, will be the case to some extent with the present work. The thread of the narrative, which should be preserved to give personal interest and unity to the contents, is too much broken, and the natural history is given in too large and too solid lumps. The popular character of the scientific portions is not well kept up. There is very properly an Appendix, to which are consigned the long lists of Greek and Latin names and descriptions of new species; but the technical matter is not wholly confined, as it ought to be if the book is intended for general readers, to this division of the work, but is incorporated, *en masse*, in some of the chapters, especially as regards the Crustacea in Chapter 13 of Vol. II., which is unreadable on this account. The absence of continuous dates is also a serious defect. Some of the narrative portions ill accord in style and substance with the rest of the work. For instance, the journey through Oregon with the mules, which, although written with great spirit and very amusing, contains scarcely any natural history, and smacks rather of the lively tourist than the philosopher. Another defect is the want of an index, which is especially needed in a work throughout which are scattered many valuable scientific facts.

In the execution of the details, Mr. Lord is more successful. His narratives of minor excursions, sketches of scenery and Indian life, and zoological anecdotes, are well and clearly written. He is never tedious when he keeps out of technical detail, and he often succeeds in conveying a picture to the mind of his reader by a few brief touches. Here, for instance, is an account of sturgeon-fishing by Indians:—

"The spearman stands in the bow, armed with a most formidable spear. The handle, from seventy to eighty feet long, is made of white pine-wood; fitted on the spear-haft is a barbed point, in shape very much like a shuttlecock, supposing each feather represented by a piece of bone, thickly barbed, and very sharp at the end. This is so contrived that it can be easily detached from the long handle by a sharp, dextrous jerk. To this barbed contrivance a long line is made fast, which is carefully coiled away close to the spearman, like a harpoon-line in a whale-boat. The four canoes, alike equipped, are paddled into the centre of the stream, and side by side drift slowly down with the current, each spearman carefully feeling along the bottom with his spear, constant practice having taught the crafty savages to know a sturgeon's back when the spear comes in contact with it. The spear-head touches the drowsy fish; a sharp plunge, and the redekin sends the notched points through armour and cartilage, deep into the leather-like muscles. A skilful jerk frees the long handle from the barbed end, which remains inextricably fixed in the fish; the handle is thrown aside, the line seized, and the struggle begins. The first impulse is to resist this objectionable intrusion, so the angry sturgeon comes up to see what it all means. This curiosity is generally repaid by having a second spear sent crashing into him. He then takes a header, seeking safety in flight, and the real excitement commences. With might and main the

bowman plies the paddles, and the spearman pays out the line, the canoe flying through the water. The slightest tangle, the least hitch, and over it goes; it becomes, in fact, a sheer trial of paddle *versus* fin. Twist and turn as the sturgeon may, all the canoes are with him. He flings himself out of the water, dashes through it, under it, and skims along the surface; but all is in vain, the canoes and their dusky oarsmen follow all his efforts to escape, as a cat follows a mouse. Gradually the sturgeon grows sulky and tired, obstinately floating on the surface. The savage knows he is not vanquished, but only biding a chance for revenge; so he shortens up the line, and gathers quietly on him, to get another spear in. It is done,—and down viciously dives the sturgeon; but pain and weariness begin to tell, the struggles grow weaker and weaker as life ebbs slowly away, until the mighty armour-plated monarch of the river yields himself a captive to the dusky native in his frail canoe."

Fishing and the natural history of fishes occupy a large portion of Mr. Lord's book, one hundred and twelve consecutive pages of the first volume, besides other scattered notices, being devoted to this part of his subject. His description of the various kinds of salmon which ascend in incredible multitudes the rocky and ice-cold streams of British Columbia, will interest a numerous class of readers, besides securing the attention of ichthyologists, on account of the sound discrimination of the species and the intelligence with which the author writes on this class of subjects. Smoke-dried salmon forms the chief winter food of the Indians, and Mr. Lord gives several lively descriptions of the gathering together of the tribes at the falls of the rivers at the salmon "harvest time." A favourite locality is the "Kettle Falls" of the Columbia river, about seven hundred miles from the sea:—

"About three weeks preceding the arrival of the salmon Indians begin to assemble from all directions. Cavalcades may be seen, day after day, winding their way down the plain: and as the savage when he travels takes with him all his worldly wealth—wives, children, dogs, horses, lodges, weapons and skins—the turn-out is rather novel. The smaller children are packed with the baggage on the backs of horses, which are driven by the squaws, who always ride astride like the men.....While awaiting the coming salmon the scene is one great revel; horse-racing, gambling, love-making, dancing, and diversions of all sorts, occupy the singular assembly; for at these annual gatherings when all jointly labour in catching and curing the winter supply of salmon, feuds and dislikes are for the time laid by, or, as they figuratively express it, 'The hatchet is buried.'"

Mr. Lord relates his fishing and hunting exploits with the zest of a true sportsman, and seems to limit his zoological studies to the naming of his species and the observation of habits. The philosophical problems which have occupied the minds of most naturalists during these later years appear to be subjects into which he has not deeply inquired. Even generalizations on the geographical relations of the Fauna which he has studied, occupy no place in his book. His philosophical reflections do not go beyond the old-fashioned sort:—

"Why exist those microscopic wonders (diatoms and infusoria) formed with shells of purest flint, and of the quaintest devices? Why these atomies, that tenant every roadside pool, which dance in the sunbeam, and float on the wings of the breeze? Why all the prodigal variety of strange forms crowding the sea, forms more wonderful than the poet's wildest dreams ever pictured? Who can tell?"

Next to the fishes the natural history of the mammals of the country, many species of which were discovered by Mr. Lord himself, occupy the principal portion of his work. Portions of six chapters are devoted to notices

of birds; the account of the three species of humming-birds, which make their appearance in British Columbia before the winter snows have totally disappeared from the lower slopes, being particularly interesting. One whole chapter is occupied with observations on the different varieties of native dogs, in which the white-haired race, formerly shorn for clothing by the natives of the coast, is stated as probably introduced by Japanese visitors. Before the close of the much-broken narrative there are chapters on the natives, on hints to travellers as regards camping, &c., and on the "Crabs of Vancouver Island."

The Appendix contains, besides a list of all the animals collected by the author (with the exception of the Crustacea), descriptions of new species from the pens of different gentlemen who are authorities on their respective groups. We notice many errors, not always typographical, in the terminology and nomenclature of the technical parts of the work.

Fasciculus. Ediderunt Ludovicus Gidley et Robinson Thornton. (Parker & Co.)

THIS is a collection of Latin verses, mostly translated, by four Oxford graduates. By far the larger part of the volume is the composition of the two editors, Mr. Gidley and Dr. Thornton. Of the other two contributors, Mr. Edward Walford and Mr. John Russell Baker, the former is the author of only four or five pieces, the latter of not more than six or seven.

What Horace says of poetry in general is especially applicable to poetry composed in a foreign language. It is not a necessity of life, but a luxury, and therefore ought not to be mediocre. We do not, of course, mean to say that no Latin verses ought to be written except by first-rate composers. The composition of Latin verse is one of the established means of educating the taste of schoolboys; and schoolmasters who have any time for composition will do well to write from time to time pieces of the same kind as those which they set to their pupils. To do so is the only way in which a teacher can keep up his own interest in the subject—the only way in which he can show a schoolboy that he sympathizes with schoolboy difficulties. The verses thus produced, though far from first-rate, will have accomplished their work if they have succeeded in encouraging the pupil to improve himself by showing him what may be done. But it is a mistake to conclude that because it is advisable that such verses should be written, it is advisable that they should be published. No Latin verses should be published but such as will interest persons who have no interest in the writers, such as will serve as models to other composers, and give real and high pleasure to readers who know what good Latin verses are.

These remarks of ours apply, perhaps, to Mr. Gidley more decidedly than to the other contributors to this volume. He has printed a great many Latin versions, often very fairly executed, of passages from English poetry; but as we turn over the pages of the book we can scarcely point to one which we consider quite good enough to publish. One reason why he has not succeeded better may be that he has frequently been indiscreet in his choice of originals from which to translate. Keats, Shelley, and Mr. Tennyson are great poets; but they are stamped with a peculiar modernism which must render their poems almost impracticable to translators, unless, it may be, to one or two of unusual powers, such as Mr. Merivale. What is there gained by turning such lines as

Then glut thy sorrow on a morning rose,
Or on the rainbow of the salt sand wave,

Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
Imprison her soft hand, and let her rave,
And feed deep, deep upon her peerless eyes—
into such as

Tunc matutinis exple lamenta rosetis,
Aut fuerit spumis Iris ubi orta sail,
Aut opulenta globo pateat psonia rubro;
Succensere tibi femina si quid amet,
Haud mora, prende manum mollem, sine prodigat iras;
Illius ex oculis plenior haustus erit—?

Each line of the Latin is more or less ingenious; but what notion do the lines as a whole give of Keats's lines as a whole? Keats's thought is peculiar, individual, unclassical; but it impregnates every word and every syllable of the passage, colours the imagery, influences the rhythm. Mr. Gidley's lines would simply puzzle a Roman; at the same time, they are far from satisfying an Englishman. Where is the "rich anger" of the mistress in "Succensere tibi femina si quid amet"? What rhythmical correspondence is there between the passionate languor of "Imprison her soft hand, and let her rave," and the careless rapidity of "Haud mora, prende manum mollem, sine prodigat iras"? And what would "plenior haustus ex oculis" convey to an ordinary Roman apprehension but a shower of tears? This, however, is not the greatest mistake in judgment which Mr. Gidley has made. If Shelley, Keats and Mr. Tennyson are not classical in the technical sense, they are antiques of the purest water compared with Edgar Poe; yet Mr. Gidley has actually thought it worth his while to toil through the whole of 'The Raven,' which is represented in five-line stanzas of trochaic tetrameter, with a trochaic dimeter-hypercatalectic (we believe we are right in our terminology) for the "Never-more" burden. It is, perhaps, a merit in the translation that it does not represent the unmeaning modulation, the nonsense-verse phraseology of the original; but if this was not to be done, why was the thing tried at all? Where Mr. Gidley has chosen more obvious passages for translation he not unfrequently trespasses on ground already appropriated by other and more powerful claimants. Thus he has rendered more than eighty lines from the latter part of the First Book of the 'Paradise Lost' not badly, but not so as to improve in any way on Dobson's excellent version. Or, if it be thought that a work executed more than a hundred years back, and now difficult to obtain, need not prevent even a less gifted artist of the present day from making a similar experiment, why should he have trespassed on Mr. Holden's manor by publishing an inferior version of Walter Scott's lines on Time only a year after a better translation has appeared? We have only space for the last stanza of the poem, together with the rival versions; but the quotation of the whole would lead to the same result:—

Redeem mine hours—the space is brief—
While in my glass the sand-grains shiver,
And measureless thy joy or grief,
When Time and thou shall part for ever.

MR. HOLDEN.

Tu vero repara, spatium breve creditur, horas,
Donec in hoc stillant grana minuta globo;
Tristia sive feres seu leta, ea fine carebunt;
Non iterum visum cum tibi Tempus ero.

MR. GIDLEY.

Tu momenta mei prudens cole, dum tibi fas est,
Et stillans horas clepsydra signat adhuc;
Gaudia namque sibi cell sine fine dabuntur,
Aut erit æternus, nec pereunte, dolor.

Perhaps the following, from Milton's Sonnet to Lawrence, are among Mr. Gidley's best lines ('What neat repast shall feed us,' &c.); subject to a doubt we entertain about the use of the subjunctive in a direct question:—

Que nos exilaret simplicitas dapis,
Cui Bacchus comes est avidus, Attice,
Post quam vel citharæ dulce sonans melos
Vel vocis numeros sit licitum auribus

Hauriri cupidis Tuscaque carmina?
Quisquis quam bona sint talia perspicit,
Et parce frui, stultitia caret.

Dr. Thornton's verses are in general much the same as Mr. Gidley's,—fairly good, but not good enough. Now and then he is not unsuccessful, as where he renders Herrick's lines—

He knows not love that hath not this truth proved,
"Love is most loth to leave the thing beloved"

by

Hoc si quis verum nescit, vix novit amare,
"Invitus linquit quidquid amavit amor."

There is a classical cast, too, about the short original Prologue which he has prefixed to the volume, as the following lines will show:—

Vix denegetur venia, si quid audacter
Stylis Latine forte lusimus nostris,
Vestemque Musas exuisse nostrates
Coegimus, novaque contegi palla,
Qualem beatæ prodidere thesauris
Verona et Andes, Sarsina, Auidus, Sulmo.

Dr. Thornton is, as a general rule, more judicious than Mr. Gidley in the selection of pieces for translation, preferring the earlier English poets to authors whose character is obtrusively modern; but he has once or twice been equally indiscreet in another way. Thus he has turned Colman's humorous poem 'Lodgings for Single Gentlemen' into a set of elegiacs of that hybrid type between Ovid and Martial, which no Roman could possibly have relished, though it has found favour with some modern composers—the translators of 'Gammer Gurton' poetry in the 'Arundines Cami,' and the composers of Westminster epilogues. Even this, however, is more venial than the rendering of Mrs. Leo Hunter's 'Expiring Frog' into eight long-drawn hexameters, not memorable in themselves, and in no way analogous to the absurdity of the original.

Mr. Baker's contributions are almost entirely original; even where he translates, it is as often as not from poems signed with his own initials—an odd fancy, which we should hardly scruple to condemn, if we did not remember that he may possibly shield himself by the example of Cowper. Mr. Walford, who has contributed least, is, we think, an abler composer than his colleagues, and is besides free from their faults of judgment,—though even he has not applied the "limæ labor" quite so freely as he might have done.

NEW NOVELS.

Clemency Franklin. By the Author of 'Janet's Home.' 2 vols. (Macmillan & Co.)

'Clemency Franklin' is a charming story, well written and well told. It is a book to be read for the pleasure it will give, and it is a book to be given to young girls for their own profit. The reading will be an innocent pleasure, without any of the dullness that too often marks innocent pleasures for its own. There is a zest in the story,—simple as it is,—a delicate discrimination of character, and a faculty for putting the various personages into action, which give life and reality to the work. The tale is slight, and the skill of the author has been bestowed upon the delineation of character rather than upon the elaboration of incident.

Two young girls, each with an uncomfortable home, are goddaughters to the Hon. Mrs. Edgecombe, the great lady of the neighbourhood. All the surroundings are well sketched in, and the two girls, Clemency Franklin and Sydney Serle, are well contrasted: Clemency, noble, fearless, frank, and with a fine natural intellect; Sydney, pretty, timid, playful, caressing, and of an abject cowardice, which, however, gave a peculiar charm to her great brown eyes, looking shyly up from the shadow of their long lashes. Mrs. Edgecombe has a son, the idol of her life, who had been driven, by the

stress of paternal tyranny, out to India, where he has acquired rank and distinction, leaving his mother to endure her lot as best she might. The father is dead when the tale begins, and Mrs. Edgecombe reigns over the stately glories of Combe Magna. She is a well-drawn character, with her bright, ardent, generous, though domineering nature. She has set her heart on the marriage of her son, when he comes home, with Clemency. The son is all that a son should be. He comes back; but he, like his mother, loves to have his own way. He resents her plans for him. He likes Clemency, and would have adored her if he had been left free, or if there had been any objection. There are objections to Sydney Serle; but she is, or at least he fancies she is, tender, loving, clinging, and passionately in love with him; whereas, in reality, she is only a little vain fool. The working up of the different qualities of each character in connexion with the others and with the incidents that occur, is clever and delicate; the result, what might have been expected. The story of Sydney Serle's wooing is amusing; her faithless breach of a prior engagement, and the perplexity it brings upon her, is true to life. Out of all the cross-purposes, disappointments, and mistakes, a better order of things arises than all the schemes and day-dreams which human self-will had purposed. The story is very satisfactory, and although it may be a reversal of the usual order to make the heroine change her mind about her hero, Clemency makes the right man happy at last, and the reader, if he be of our mind, will heartily sympathize with him. The moral interwoven with the story is to beware of too much scheming, and not to hold too fast to the desire of one's own imagination, but to do our duties as they are appointed for us, and have trust that the end will be peace.

Chronicles of Carlingford. Miss Marjoribanks.

By the Author of 'Salem Chapel,' &c. 3 vols. (Blackwood & Sons.)

ALTHOUGH 'Miss Marjoribanks' is superior to the third and immediately preceding instalment of the Carlingford series, so far as mere readability is concerned, Mrs. Oliphant has not shown a wise discretion in renewing her attempts to illustrate a kind of society which she certainly has not studied under conditions favourable to accurate observation. In the present tale, no less than in the earlier stories, the country-town quality are London gentlefolks transplanted to a small provincial borough; the rural neighbourhood is but a patch of Notting Hill; and the parts assigned to the leading characters betray the writer's ignorance of the sharply-marked gradations of rank, the apparently trivial but practically important varieties of sentiment, the conservative jealousies and the unyielding influences that are the characteristics of English country-town life. The exclusiveness of the author's Grange Lane "set" is the defiant, restless, scheming exclusiveness of the fashionable clique of a newly-established watering-place, and altogether lacks the imperturbable self-sufficiency of the upper ten of an old borough with a poll-list of some six hundred voters. In one place they fight for a recognition which such persons in such a society would be sure to receive without demand. At another time the proudest of them make to the lower members of their own order concessions such as the local magnates of a rural neighbourhood would make under no conceivable pressure. To any one who has observed how slowly social influence grows in country districts, and how tenacious the acknowledged leaders of country society are of their authority and title to respect, there is no need to enu-

rate the circumstances which would render it impossible for a girl—the only child of a successful medical practitioner—to reorganize the society of her district, and bring under her sway not only the married ladies of her town, but also the county ladies of its immediate vicinity. The principal doctor of a country town is necessarily an important power within the boundary of his professional circuit; and under favourable circumstances—that is to say, when his income is ample, his family small, and his personal qualities more than ordinarily attractive and conciliating—he is sometimes found a centre of the best society of his peculiar locality. But still country doctors, taken at the best, are only country doctors, and may not presume to give laws to the county magistrates and wealthier clergy, and other prosperous personages, from whom they draw much of their incomes. Any country doctor's daughter who, at the ripe age of nineteen years, should venture to play the part of social reformer, and to dictate on matters of taste and etiquette to married ladies of unquestionably superior status, would be promptly snubbed for her impertinence, and laughed into better manners. In this lies our chief objection to Miss Marjoribanks and her doings. That at nineteen years of age she possesses the mental and moral characteristics of a woman of five-and-thirty years; that at the outset of her career she possesses nerve, tact, and knowledge of the world, seldom found in women who are not the acknowledged leaders of fashionable coteries; that her acquirements are altogether inconsistent with her education at a country boarding-school and her very limited experiences,—are points on which much might be said to the author's discredit. But these inconsistencies are trifling in comparison with the grand impossibility which underlies the whole story. The task assigned to the country doctor's unmarried daughter is a task which no such person in real life could accomplish.

There is, however, considerable amusement to be found in watching the impossible performances of the young lady; and, until its importunate demands upon the reader's credulity vex him to impatience, the narrative of Miss Lucilla's marvellous exploits produces an interest similar to the excitement felt at the sight of a rope-dancer who keeps his beholders under a lively certainty that his next feat will give him a broken neck. Some of the scenes in which she figures are so intensely ludicrous that they belong to farce rather than to comedy. Of these broadly farcical passages, not the least piquant is the description of Mr. Bury's discomfiture when he tries to foist a pious stranger on Lucilla Marjoribanks as chaperon and spiritual guardian. Mr. Bury, however, is a tame, commonplace member of society by the side of Archdeacon Beverley, whose impetuous nature causes him to violate those rules of decorum which clergymen are wont to observe even more punctiliously than any other class of men. One example of this overbearing priest's mode of dealing with his adversaries will show how little he resembles such wearers of the cloth as we are accustomed to meet at dinner-tables and assist in parochial undertakings. The interest of the story depends in a great degree on the movements of a certain Mr. Cavendish, who plays a conspicuous part amongst the Carlingford aristocracy, by whom he is respected as a gentleman of fine taste, unusual accomplishments and considerable wealth. It is whispered of this worthy, that he is "one of the Cavendishes"; and partly out of respect to the gentle lineage imputed to him by his admirers, he is pointed at as a future member of Parliament

for the borough on which he has bestowed the light of his countenance. Nor are the inhabitants of Carlingford greatly mistaken in their estimate of the wealthy resident. He is a man of intellect and unimpeachable integrity; but though he is incapable of crime or baseness, he has been induced by petty vanity to assume a name to which he has no title by birth, and to conceal the lowliness of his extraction under an affectation of gentle antecedents and associations. Years before he settled at Carlingford, Mr. Cavendish, *alias* Kavan, had formed a close intimacy with an aged gentleman, who, dying, bequeathed to him the bulk of a considerable property, to the disappointment of a young lady who, as the old man's niece, had formed a not unreasonable expectation that she would be the testator's principal legatee. On learning the contents of her uncle's will the niece, notwithstanding her disappointment, sees that the fortunate Mr. Kavan is morally as well as legally entitled to the estate bequeathed. Far from suspecting him of having fabricated the will, she does not even suspect him of having exercised undue influence on the senile testator. The case, however, is differently regarded by the young lady's lover and cousin, the Rev. Mr. Beverley, who in the course of time becomes Archdeacon Beverley. Without a particle of evidence in support of his extravagant statements, Mr. Beverley maintains that Kavan is a knave, cheat, conspirator; and with the violence of an angry man utterly ignorant of law, he insists that the disappointed niece shall indict Kavan for conspiracy, and prosecute him for exercising undue influence over the dead man. Clergymen, let it be observed, by-the-by, are usually very clear-headed men of business in all that concerns testamentary arrangements; and even those of them who know least about secular affairs have too much good sense to talk such arrant nonsense about conspiracy and legal indictments, when there are no facts to countenance their offensive language. Of course the niece takes no proceedings against the man, who, so far as her uncle and herself are concerned, has not even been guilty of sharp dealing. Pocketing his wealth, Mr. Kavan turns away from Mr. Beverley, and, after a course of fashionable life in London, settles at Carlingford, under the name of Cavendish. Years pass on; and when Mr. Beverley has risen to be an archdeacon, and so important a member of the clerical profession that he is spoken of as a likely man to obtain a bishopric, he visits Carlingford, and in the genteel clique of the borough stumbles upon his old antagonist, Mr. Kavan, *alias* Cavendish. Time having in no degree softened his prejudice against the honest gentleman, whom, in defiance of evidence, he persists in thinking an arrant rogue, Archdeacon Beverley accosts Mr. Cavendish in a crowded drawing-room, and to the profound astonishment of all hearers, calls him a criminal and a conspirator. "Do you not," exclaims the furious Archdeacon, "understand that compassion is impossible in such a case, and that it is my duty to expose you? You have told some plausible story here, I suppose, but nothing can stand against facts. It is my duty to inform Dr. Marjoribanks that it is a criminal who has stolen into his house and his confidence—that it is a conspirator who has ventured to approach his daughter." On being asked for his facts, the Archdeacon becomes confused; and on further pressure he is unable to mention a single circumstance that gives even a colour of truth to his stupendous calumny, or in any way palliates his ruffianly intemperance. In her third series of the 'Chronicles of Carlingford,' Mrs. Oliphant told the story of a perpetual curate's life, without hav-

ing learnt the meaning of that clerical title; and now she introduces us to an archdeacon who plays the part of an abusive bully, and shocks an assembly of ladies by pouring on one of their intimate friends a torrent of noisy slander. Are we wrong in declining to accept her pictures of clerical life as faithful delineations? Are we unjust when we express our opinion that her knowledge of English society is not complete?

Emily Foinder; or, the See-Saw of Life: a Novel. By F. Devonshire. 3 vols. (Newby.)

Emily Foinder is a young lady who goes through as many persecutions as would set up a saint and martyr in claims to the Calendar. She has a dreadful father; he, though not quite a madman, is a violent fool. He torments his wife, a meek little woman who has no sense; he torments his daughter, who is a dutiful doll; he has a wicked servant who abets him in all his schemes, but who torments him in his turn. Capt. Foinder takes a dislike to a young man who is in love with his daughter, and he insists upon her renouncing her lover and accepting a very vulgar and worthless young man who is her lover's false friend. On his daughter's refusal to comply with the paternal command, he declares she shall go to a lunatic asylum. The wicked servant gets forged certificates and a forged letter, by which Emily is entrapped into an elopement with her lover's friend; landed in an asylum, has her head shaved, and is reduced to be a No. 13, instead of a name.

Her lover, meanwhile, is thrown into prison on the evidence of his friend, who deliberately perjures himself; and his father disinherits him in favour of this wicked young man. Of course all comes right at last. Capt. Foinder is murdered out of hand by his servant in a railway-carriage; lost wills are found, and Emily Foinder and her lover become the lawful heirs of their respective parents, and become Lord and Lady Ermingdale. The wicked friend receives a handsome allowance from those he has injured, whilst Emily shows her angelic benevolence by removing a dangerous though interesting lunatic from safe keeping to place her in one of the park lodges. The novel of 'Emily Foinder' is utter nonsense as regards the incidents. It is extremely bad in style, full of slang, and altogether unprofitable reading for rational beings.

Letters and other Documents illustrating the Relations between England and Germany at the Commencement of the Thirty Years' War. From the Outbreak of the Revolution in Bohemia to the Election of the Emperor Ferdinand II. Edited by Samuel Rawson Gardiner. (Printed for the Camden Society.)

TIME repeats itself. The outbreak of a great war is always heralded by unsuccessful mediation on the part of England. What we have seen preceding the Italian and the Danish campaigns,—what has preceded the cloud of war which is even now bursting in Europe, preceded the Thirty Years' War. The weak appealed to England for help which it was not politic to give them; the strong asked England for advice which they did not mean to take. The friends of England counted on her assistance; the rivals of England called her to be umpire, that she might not take part in the battle; and France looked on till England should decide, ready to throw her sword into the scale of authority if England helped the rebels,—into the scale of religious freedom should England stand aloof and Austria triumph.

Admitting that "the second growth of Puritanism, and the anti-monarchical feeling which

reached its culminating point in the reign of Charles the First, may be distinctly traced to the dissatisfaction of the nation with the desertion by James of his Protestant allies," Mr. Gardiner devotes some space in his Introduction to a defence of James's policy. That policy, he says, was right in its conception, though it failed in its execution. We understand him to mean that James was wise in not countenancing the Bohemians in armed rebellion, wise in his endeavours to secure peace, to avert the horrors of a war of religion, and to reconcile the contending parties. But we must not judge a policy by the ends it proposed to itself, but by the ends it had any chance of attaining: otherwise every policy would be good except that which has succeeded. The fault of such a policy as that of James, the fault which has been repeated so often by his successors, was, and is, that it has aimed at ends too pure to be attainable, and made use of merely human means for superhuman achievements. Mr. Gardiner says that James's ignorance of men and things led him to underrate the difficulty of the work before him, and his vanity led him to overrate his own power of bringing men to his views by the enunciation of a few truisms. "He proposed to send an ambassador to mediate, without knowing what the merits of the dispute were, and without the most distant idea what were the feelings and passions of the men who were to be called upon to submit to the award of this unexpected umpire." That war is horrible, that treaties are binding, that rulers should be just, that nations should be content with what they have, are facts that need no demonstration. But till it can be ascertained exactly at what point those facts apply, and till all people can agree on a definition of right and justice, war will be resorted to, with all its horrors; and the only escape from the cogeny of treaties will be that first shot which turns them into waste paper. The arbitrator must be fully aware that each party wants something, and that neither will be satisfied without at least a part of it. If the Bohemians wanted religious liberty, and the House of Austria absolute dominion, it was idle for James to propose that both should surrender their desires, or that one should give up everything without an equivalent. The natural result of a war is, that the strongest takes all it can get, and the weakest gives up everything. But war is seldom carried to that extent. Either the other powers interfere when the two contending powers are weakened and impose a compromise upon them, or the contending powers find themselves too equally matched and agree upon a compromise. All that can be done by arbitration before is to suggest the compromise which must come after; and if this is done with sufficient skill there is some chance of the war being averted. Take the case of the Italian war. France and Sardinia wanted Lombardy and Venice; Austria wanted to keep them. If arbitrators had suggested the present arrangement, it might, or might not, have been accepted; it would certainly have been considered. France would have remembered the Quadrilateral; Austria would have thought of her old defeats at the hands of the French. But when England proposed a Congress to discuss the question with an express stipulation that the Treaties of 1815 were not to be mentioned, war became a necessity; and the compromise which might have been carried peaceably was written in the blood of Magenta and Solferino.

Much the same was the case with the mediation proposed by James. We do not say that if he had sketched out the agreement subsequently effected by the Peace of Westphalia he would have been heard; but the remedies proposed in his instructions to Doncaster are singularly

futile at the beginning of a war that was to last thirty years and to devastate the whole of Germany. Doncaster argued very wisely that, "since the fortune of war is always aguish, and the event oftentimes not answerable to the best grounded hope, his Ma^{ty} (the King of Bohemia) should not be ill advised to fix the wheele while it standes in his favor, especially seeing a higher elevation of his victory would in the end turne but to his losse and repentance for having desolated and impoverished the kingdom whereof he is already invested, and by the same meanes weakened and endangered the Empire whereof he might, without vanity, be in expectation. But," he adds, "neither my reasons nor instance could move his Majesty one hayres breadth out of the circle wherein it seemes both he and his Counsellor were charmed to keepe." We can quite understand it. The fate of an empire is not influenced by truisms, unless they are backed by something still more cogent and no less inexorable.

We see, both by the address of the Bohemians to James and by James's instructions to Doncaster, that the universal Jesuit was then, as now, in the ascendant. Appealing to James as the Defender of the Faith, the Bohemians talk in language which seems a presage of Mr. Whalley of the doings of "Sathan per Jesuitas, organa sua, locustas nimirum illas in Apocalypsi prædictas." James proposes, in order to settle the dispute between the Bohemians and Ferdinand the Second,—"First, that the Jesuits should be limited to their own functions, and that they should not meddle with matters of state; That King Ferdinand should remember the oath which he took at his coronation, which ought not to be broken; That the Protestants should quietly enjoy the patents, agreements, and ordinances granted in past times in their favour by the Emperors, Kings of Bohemia; and that liberty be given to the above-mentioned prisoners, with restitution of their estates and goods, as soon as may be conveniently possible; That every one of the officials of their party be replaced in their offices as they were before." He had previously stated that the Bohemians had "proceeded against two of the principal men of the contrary faction, namely, Slawata and Martinitz, whom as disturbers of the peace they had deprived of their offices." Certainly in this mild phrase Ferdinand would not be slow to detect a decided animus in favour of his opponents, if, indeed, he noticed at all that this mild phrase applied to the act by which Slawata and Martinitz were thrown out of a window eighty feet high. A mediation begun in this tone was most aptly commented on by Gondomar, who held that the vanity of the King of England was so great as to make him think it of much importance to have peace made by his means, and that it was possible and fitting to accept his mediation, "since it cannot do any harm or make things worse than they would be without it." James would hardly have embarked on his course of peace-making with so much satisfaction had he known of the light in which it was viewed by the Spanish statesman.

From the letters of Viscount Doncaster in this volume we do not learn much of the preparations for war or of the state of Germany. We have a good deal about courtly and ambassadorial etiquette, some details about princes and peoples, and a few items about those cruelties and affrays which were so soon to monopolize history. The sketch given to James of his daughter and her husband is, of course, more courtier-like than accurate. Of Maximilian of Bavaria—of whom Schiller says, that his firmness only failed after resisting twenty-eight years of the severest trials—we read "that his High-

ness is exceedingly misunderstood to their shame that have reported him to his Ma^{ty} for a Jesuit Prince; from which imputation he is so innocent that, were it not for the reverence of his yet living father who brought that vermin into this country, they were it may be in some danger of being driven out by his Highness, who doth now only allow and not favour them. Next, that no subject or servant of our master's can make larger or stronger professions of honoring his Ma^{ty} then his Highness hath done to me, and yet if I have any skill his complexion is nothing complementall." The Archduke and Archduchess Albert received Doncaster near Brussels; and of the first he has something to tell, while of the second we hear from another ambassador that she "swells with the wrong she seems to have that of a King's daughter and syster she cannot (because her husband wyl not) be made the wyfe of an Emperor." Doncaster complains very bitterly of his reception by the Archduke. The Archduke, who had only risen from his bed that very day, was "sitting in a chayre," but there were "no meanes provided for me to receyve that honor, which I conceived due to his Ma^{ties} Ambassador." The reason given, after repeated complaints, was "that the Comte de Noyelles was used in the same fashion at his first audience in England, that at my next I should (as I did) finde other; wherewith I was fayne to rest satisfied, though not altogether pleased."

The relation of a tumult at Frankfort between the guard and the servants of the Archbishops of Mayence and Cologne is not unlike the accounts which even now find their way into the German newspapers, when the soldiers of various nations forget that they are a Federal garrison, and remember their unit more than their unity. But in the same page there is a sentence that might have been penned by any living diplomatist, asking "What hath passed at the Diet, or rather the reason why nothing hath yet passed?" If it is humiliating to find that England has not improved in arbitration since the outbreak of the Thirty Years' War, it is significant that the present German Diet should be a faithful copy of the Electoral Diet which sat in 1619, or of that Diet which, in 1790 and 1791, while the French Revolution was beginning to convulse Europe, occupied itself in discussing whether the dilapidated state of the buildings at Wetzlar was owing to the head-mason, and whether repairs should be undertaken at once or postponed a little longer.

The Bewick Collector: a Descriptive Catalogue of the Works of Thomas and John Bewick. Illustrated. By Thomas Hugo, M.A. (Reeve & Co.)

Mr. Hugo's labour in compiling this immense catalogue of the works of the great draughtsmen and poets, for such, indeed, the brothers Bewick were, has been purely one of love. Apart from the comparative smallness of the circle of readers who are interested in this kind of Art, the number of the body is still further diminished when those are eliminated who would not buy a catalogue, however admirably it may be illustrated and arranged, or however complete it may be. We wish Mr. Hugo all success and more than all the probable reward he is likely to obtain as the producer of this testimony of affection. When we say that the book before us comprises not fewer than 560 pages of not very widely-printed matter, with 112 woodcuts from the artists' works, and that it surpasses all former collections in value and completeness, Bewick collectors will know what a treat has been spread for them. Mr. Hugo possesses what is probably the largest

collection of impressions from cuts by the Bewicks; of this gathering he has made full use.

The reprints of the cuts are only to be surpassed by the best impressions that are known to us. Many of them are of the highest beauty in Art, *ex gr.* the mountain view on page 177, taken from the poems of Goldsmith and Parnell: a miracle of fine drawing, very different in feeling and style from the laborious but ignorant manner by means of which our recent engravers and draughtsmen have aimed, not to cultivate the peculiar facilities and felicities of their art and its material, but to imitate—when success is as little to be desired as it is possible—the effects and superdelicacy of steel and copper-plate engraving. In all the works of Bewick and the great artists on wood from the time of Dürer to his own, the amount of thought and knowledge that could be expressed was not supposed to be limited to the production of “fine-lining” and stippling, such as are unapt to the qualities of the block. Now, enormous sums are wasted on such books as the ‘Illustrated New Testament’ of two years since, wherein the artists appeared capable enough to split hairs on the box, but had neglected to acquire the gift of drawing with even tolerable accuracy, much less to attain sufficient power of dealing with the styles of the great old masters in treating form. The boldness of the Bewick manner, on the other hand, was not a mere result of audacity, still less of contempt for Nature, but of a sagacious power of seizing her characteristics, and impressing them broadly and at once,—the result of insight far deeper than the purblind way of our poor labourers will ever lend them.

We may find means to illustrate the difference between the two styles thus referred to, by pointing to the little cut of “Ruins,” done for a private book-plate, and reprinted here, p. 305 (Mr. Adamson’s cut, No. 1929), which is two inches and three-quarters wide by two inches in extreme height: it represents a piece of wrecked Gothic architecture with foliage growing about it. Not only have we here the most happy effect of *chiaroscuro*, in which was no small part of the secret of Bewick’s success, and with which he dealt as broadly as a Venetian painter would have done, but the most extraordinary minuteness of form, unlaboured however, and produced with such solid and firm lines that thousands of good impressions might be taken from a block which did not depend for its beauty upon the extreme tenuity of its workmanship. So wonderful an amount of incident and character has this little design, which, however, is only one among many thousands, that the foliage of the oaks, distinguishable as that of the ground-oak,—the chestnuts, which peer through the vista of the central arch,—the feathery ashes and the seldom-trodden herbage in the front—leaf and stalk, blade and flower, are all here. Here, also, is the perfect surface of the sandstone, in some places greatly weathered—see the pinnacles, where the wind has bitten deeply, in others less so—near the bases of the pillars of the crossing; the broken surface of the wall, which is partly built of rubble—see on the left, by the side of the pointed window; the forms of the mouldings; traceries and caps were not less happily and swiftly distinguished. Yet probably there is not a line in the whole cut which a decent apprentice of the modern craft could not split in three.

We may turn again to p. 271 of this book, where is a reprint of a small cut (No. 1619), an illustration to a trivial book, called ‘The Foolish Stag,’ done for the delight of children. Here is represented a stag about to drink from

a pool that is partly overhung by trees, and guarded on the distant side by a row of palings,—fence is perhaps the proper name,—that is itself cut off from an open field, wherein there is a stag galloping, no doubt before the hunters. One might write a column of the *Athenæum* about the drawing of the nearer stag, the spreading apart of his fore-feet as he stoops his antlered head towards the water, the form of the hoofs that press upon the sloping turf, the balance of the head itself, the contour of the neck, the handling of the beast’s *scapula*, the texture of his hide, and that supreme craft by which the artist, lover and knower of Nature, has contrived to tell us how the hair points upon different portions of that hide,—one way on the neck, where its fineness is clearly made out,—in another on the flank,—in a third on the haunches,—and how it is very hard and fine upon the slender and elegant fore-legs of the creature. We know, but need not tell, how old he was by the times on his antlers; we can see by the shape of his nostril that he has not been hunted on that day.

We will let this pass, and keep our attention for the row of very prosaic palings that cuts off the side of the bank at some little distance from the water’s edge, and is planted in sward, the nearer portion of which has been eaten away by the stream. There are four uprights to this row of palings, and these are crossed above by a horizontal bar. Now, not one of these pales is upright. We should say, before going further, that their average height is not more than three twenty-fourths of an inch. We say average height advisedly for they are not all alike even in that respect, for which irregularity many things may be said to account: the carpenter had unequal materials probably, old ship timber, it may be,—one never knows how they will divide such stuff in the ship-breaker’s yard; or they sank differently in the earth after first fixing, and had to be refixed, not vertically as before; they were unequally in the weather, just as men do; and, although beyond a question their tops were once rectangular, it is clear that something—time, water, wind, mischievous boys, or nibbling beasts—has not left a right angle, or so much as a regular curve, for their tops, nor two curves which resemble each other, or (this is exactly what was to be expected) two sides of the same pale, which, at its top, are equally worn. The palings are old, but the line of verdure behind them is new; in fact, it is composed of young firs which the owner planted last fall by way of a screen and for timber, to be used one knows not how by-and-by. The pale which is most to our left has had a splinter taken off—doubtless by violence—the upper part of its length; this is above the horizontal bar, but it goes down to the ground at the full width below that bar. Something has happened to the extreme pale on our right; we are inclined to think that when it was rent a cantankerous knot sent the wedge or axe-edge askew, and made one of its borders a good deal thicker than the other; at any rate, the stroke of light left by Thomas Bewick on that side of this paling is wider, much wider, than we can account for by the analogy of the other palings: we have not, of course, impudence enough to disbelieve the said Thomas about that light. If any less faithful than ourselves exist, let them repent on seeing how the top of this identical pale—which, as nearly as our hair-dividers can measure it, is exactly three twenty-fourths of an inch in height and one forty-eighth of an inch in average width—is also thicker than those of its companions, and catches the light, having a dent in the middle which makes that light (one forty-eighth of an inch or thereabouts

though it be) *unequally* wide. How many strokes of Bewick’s pencil told all this, does the reader ask? Well, three, or if we count them twice, once above and once below the bar, six, or, to be exact, five and a half, for two of the top ones are melted somehow together. On looking again, it is obvious that a large allowance must be made to one of these five strokes and a half on account of the fact that one of those of the lower three, by turning sharply towards our right, does duty, not only for the outline of the horizontal bar, but for the thickness of that member’s lower edge, nay, also for the shadow it casts on the slightly sloping pale.

Apollonius of Tyana, the Pagan Christ of the Third Century: an Essay. By Albert Réville, Doctor in Theology, and Pastor of the Walloon Church in Rotterdam. Authorized Translation. (Hotten.)

THE author of this little essay is understood to be the early friend and fellow-student of M. Renan, and he seems to possess a good deal of the spirit of philosophical criticism which distinguishes the latter, though running in a somewhat different direction. He has drawn here an interesting sketch of a not uninteresting episode in the history of the Roman empire.

About the time of the birth of Christ there appears to have prevailed throughout Greece and Rome, among men who thought, a strong feeling of dissatisfaction with paganism as it then existed, with a belief, not that polytheism itself should be abolished, but that it was in need of reform. To these reformers Christianity was not acceptable, because it abolished the old creed altogether; but there were many who saw the much higher moral character of this new creed, and who wished to recast the old religion upon the new model,—in fact, while they rejected Christianity itself, to form a Christianized paganism. It was out of this spirit that numerous later philosophical sects arose, and it led to what M. Réville calls an attempt to introduce a pagan Christ, and this attempt received imperial encouragement in the reigns of Severus and his successors. This spirit in the imperial household appears to have come from the East, and to have arisen out of the mysticism of eastern sun-worship. Julia Domna, the wife of the Emperor Septimius Severus, was the daughter of a priest of the Sun, at Emesa, in Coelosyria, and herself a woman of superior mind, she assembled round her some of the most learned and intelligent men of the day, including two well-known names in literature, Dio Cassius the historian, and Philostratus. Her sister, Julia Maesa, her intimate and faithful companion, shared in her sentiments; and it was to her influence that Rome owed the elevation of Elagabalus, a priest of the Sun, and a fanatical advocate of the eastern Sun-worship, to the imperial throne. Julia Maesa and her daughter, Sémis, the mother of Elagabalus, held the reins of government during his reign, and on their deaths, soon after, the same influence continued in the person of Julia Mamaea, the daughter of Maesa, and the mother of Alexander Severus.

It was under the influence of this extraordinary family of remarkable women, all coming from a Syrian temple of the Sun, that the vigorous attempt was made to establish Sun-worship as the orthodox religion of the Roman empire, the traces of which are still visible in so many remarkable monuments, not only in the centre of the empire, but through all its provinces, and even on the distant shores of Britain. To one of these women we owe also the equally unsuccessful attempt to establish a

pagan Christ, whom they sought to set up as a rival to the Christ of the Gospel. For this purpose she chose an individual who flourished some two centuries before, and whose name enjoyed a certain reputation for the strictness of his philosophical doctrines and life. This man's name was Apollonius, and he was born at Tyana, a Greek city of Cappadocia, it is believed at about the same time as Christ was born in Judæa. Perhaps the circumstances of his being a contemporary of Christ was one of his recommendations to the choice of the imperial religious reformer. To Philostratus, already mentioned as one of the literary circle of Julia Domna, was intrusted the task of writing in Greek the life of the philosopher Apollonius of Tyana, and the result was a singular piece of credulous biography, which is still in existence. Apollonius had sought to restore in their primitive purity the doctrines and practices of the Pythagoreans, who were looked upon as the most divine of all the sects; and he had wandered over the world, and even visited the Brahmins in India, to perfect himself by their teaching and example. He appears to have been a wild religious enthusiast, who worked himself, or at least his followers, into the belief that through his perfection in virtue he had obtained in his person the character of a divinity, with the power of working miracles by the mere exertion of his will. Moreover, like the Christ, he sustained persecution for his reforming opinions. Philostratus relates with great zest the life and adventures of Apollonius, and especially his miracles.

Dr. Albert Réville, in the little volume before us, has investigated, with skill and judgment, the literary history of the work of Philostratus, and the religious and political circumstances of the time under which it was written and published. Though concise, he has produced a satisfactory essay, which gives a new interest to a subject which was almost forgotten. He has shown especially that the attempt which was made under imperial influence in the third century to set up Apollonius for a pagan Christ, as a set-off against the Christians, was a miserable failure.

OUR LIBRARY TABLE.

The Beautiful in Nature and Art. By Mrs. Ellis. (Hurst & Blackett.)

"But what is usefulness?" observes Mrs. Ellis to the young ladies whom she addresses in this pleasant and healthy volume. "Is it limited to that which enables us to eat well, sleep well, dress well, at the least possible expense? Or is usefulness that which adds to our happiness under any circumstances, whether prosperous or adverse? I would accept the meaning of the word under the latter definition; and, under this view, would speak of beauty as an element of usefulness, because all things are useful which tend to make us intelligently and innocently happy. If it be useful that some one should point out to us a way by which we can purchase our food, and dress at a low price and yet of good quality, it must certainly be useful to point out some way of obtaining a perpetual feast of enjoyment, of which no change in our ordinary circumstances can deprive us. It must be useful to help us to see beauty in that which is always before us in the open book of Nature, and which is always accessible to us in the lesson-book of Art." In this strain a writer, who has had much experience as a teacher, lays before youthful minds certain elementary truths relating to Art, and the knowledge to which the study of Art proves a ready and agreeable means of access. The volume may be recommended as a book suitable for school girls.

The Making of the American Nation; or, the Rise and Decline of Oligarchy in the West. By J. Arthur Partridge. (Stanford.)

THE author of the 'Budget of Paradoxes' should

look at this wild, fantastic, rhapsodical eulogy of Transatlantic democracy by an enthusiast who has, on former occasions, told the world what he thinks on questions of American politics. "The main object of this work," the Preface informs us, "is, therefore, to trace the Historical Development of that Principle of Equality in Education, in religion, and in politics, intrusted by God to the care and final vindication of the American nation." Of the recent war of secession, he remarks: "The slave fight was a 'big job.' It was the fiery ordeal through which America had to pass from federation to nationality." Of the great republic, he observes: "Thirty Millions of Kings" (printed in capital letters) rule America. Each knows right well that his Sovereignty depends on the common respect for the law, and that the respect of the world for the power and the principles of Democracy, and the national institutions, depends upon the Union." Having quoted a passage from one of Mr. Sala's American letters to the *Daily Telegraph*, he adds, in a foot-note, that the "Special Correspondent from America in the Midst of War" is "neither Puritan by nature nor ascetic by habit." As Mr. Partridge announces himself a member of the Reform Club, of which society Mr. Sala is also a member, he perhaps speaks from personal observation. This is not the only instance of bad taste to be found in Mr. Partridge's pages.

Vignettes. Twelve Biographical Sketches. By Bessie Rayner Parkes. (Strahan.)

THE dozen of earnest women earnestly commemorated by Miss Bessie Parkes are these:—First, Madame Swetchine, a Russian lady, who falls into the group of Muscovite saints: a great, a good, and, in the main, a true woman, not without a spice of Jesuitism in her composition, even as had that more notorious and tawdry prophetess, Madame von Krüdener, who kept the Czar in thrall, and held prayer-parties in Paris, at which sceptics (Benjamin Constant among the number) knelt and yawned. Second, "La Sœur Rosalie," the Sister of Charity—possibly the best representative of that remarkable order that ever existed. Third, Madame Carpentier, directress of charitable institutions, and an author of some works that have attracted notice. Fourth, our countrywoman, Madame de Lamartine—here enthusiastically eulogized as the affectionate helpmate of a distinguished poet and man of letters. Fifth, Madame Luce, of Algiers, who has devoted herself to the difficult task of attempting to educate and ameliorate the condition of Moorish women, and this (wisely) without any attempt at proselytism. Sixth, Madame Winthrop, a name never to be forgotten when "the Pilgrim Fathers" are thought of. Seventh, the continuer of 'Rasselas,' Miss Cornelia Knight, who hardly seems to us to merit a place in a gallery of representative women. Eighth, Madame Goyon—a sketch combined from little-known materials, in part a memoir by M. Emile Souvestre, with taste and neatness: the best of the dozen. She was a patriotic Italian lady, who seems to have tempered her burning eagerness to see her fair country rise among the nations with a quiet, practical sense, too rare, alas! among the gifted liberals on the other side of the Alps. Ninth, Mrs. Delany, that good, dozy, discreet old lady, of whom, and of whose *herbarium* in tinted paper, we have heard enough, thanks to "Little Burney" and to Lady Llanover's book. Tenth, Doctress Harriot Hunt, whose queer American autobiography passed through our hands some years ago: sound at the core, though with a huge amount of conceit on the surface. Eleventh, Mrs. Bosanquet, better known, perhaps, as the worthy wife of Fletcher of Madeley, the reverend Methodist author of 'Checks to Antinomianism': one whose virtue and beneficence as a working (not only a preaching) priest during times of great stress and sorrow must endear his memory to all who value deeds more than words. Twelfth, Mrs. Jameson.—The above list makes criticism in detail superfluous. It may be added, however, that these twelve "Vignettes" originally appeared in a periodical; and that Miss Parkes appears to us, so far as we know her writings, to have improved in her choice of language and balance of style—as every one

who takes up authorship with sincerity has a good chance of doing, provided he does not stiffen into conceit and mannerism.

Worcesteriana: a Collection of Literary Authorities affording Historical, Biographical, and other Notices relating to Edward Somerset, Sixth Earl and Second Marquis of Worcester, Inventor of the Steam-Engine, and his immediate Family Connexions. With Critical Notes. By Henry Dircks. (Quaritch.)

THE title-page of this work sufficiently explains its intent and object. If another word be required to further elucidate the latter, it is only to state that Mr. Dircks, having possessed more material than he could use in his biography of the second Marquis, has here published a sort of *catalogue raisonné* of authorities, with critical annotations, for the use especially of all future writers on the subject of "The Inventor of the Steam-Engine," touching whom and his princely connexions, Mr. Dircks considers that gross errors have been hitherto promulgated and repeated. It is worth remarking of this family, that since the year 1514, when Charles Somerset, the natural son of Beaufort, Duke of Somerset, was created Earl of Worcester, down to the year 1682, when the third Marquis was created Duke of Beaufort, the title descended regularly from father to son. With the exception of the succession, first, of a grandson, and then of two brothers, the dual title has also been regular in its descent, the present duke being the lineal descendant of the first earl. Previous to the era of the Somersets, ill-luck seemed to attach itself to the title. The first earl turned monk, out of sheer poverty; the second was beheaded; the third slain abroad; and of the two Tiptofts who succeeded, one lost his head, and the other died a minor and unmarried. Perhaps the happiest man of them all was the first marquis, who always went to Court in a frieze coat, and now lies at Windsor in a woollen shroud.

Essays on the Irish Church. By Clergymen of the Established Church of Ireland. (London, Parker & Co.; Dublin, Hodges & Smith.)

FOUR rectors in the Church Establishment in Ireland have contributed to furnish the five Essays in this volume—viz., the Revs. James Byrne (who furnishes two Essays on the principles and the endowments of the Irish Church, and on its influences), Arthur Edwards, William Anderson, and Edward Lee, from whom we have an historical sketch of the Church, a summary of its difficulties, and an account of its property and statistics. Mr. Byrne, after defending his Church, acknowledges that "many changes might be made with advantage in the Irish Church," but holds that, if she be subverted, Ireland will be overwhelmed by the destructive power of Romanism or Atheism. Mr. Edwards, with the experiences of history before him, concludes that the enemies of the Irish Church are revolutionists, with further ends in view. Mr. Anderson alludes to the gradual extinction of the Irish language as facilitating the work of conversion among the native Romanists. We must, however, remind him that Mr. Leriham, in his 'History of Limerick,' asserts that more people in Ireland speak Irish than was the case centuries ago. And we would suggest to the author of this Essay that one of the difficulties in the way of the Established Church is really disappearing. The old, hearty, beloved, and clever Irish priest is altogether dying out. Italians or Italianized Irishmen, who have no sympathies whatever with Ireland or the Irish, and whose efforts are made exclusively for the profit and glory of Rome, are taking the places of the national priests. Cardinal Cullen is Italian to the very tips of his fingers. He and his Italianized priests are hated by the old country priests and the old country people, who have always been rather Irish Catholics than Roman Catholics. As for the old Catholic Church of Ireland, Mr. Lee recognizes her in the Established Church; and he is not wrong, perhaps, in maintaining that, because her clergy are working earnestly to strengthen her, that clergy are assailed by their and Ireland's enemies, the Italianized priests, who care less for Ireland than for Rome.

Examples in the Methods of Modern Geometry, especially Trilinear Co-ordinates. By R. H. Wright, M.A. (Longmans & Co.)
A good and useful collection.

A Collection of Two Hundred Chess Problems. By F. Healey. (Longmans & Co.)

THE usual plan of full diagrams. One of the good abbreviated methods would reduce the price to one-fifth, or even below. But if chess-players like to pay for hundreds of elaborate woodcuts, no one has a right to prevent them.

Useful Rules and Tables relating to Mensuration, Engineering, Structures, and Machines. By W. J. Macquorn Rankine. (Griffin & Co.)

Prof. Rankine is sure to gain credit, undertake what he may. But in the present matter he is not merely himself, but all of himself. To very wide knowledge, and familiarity with application, he adds a strong power of collection and digestion. It must delight him to put things together, and to contrive their order. The book before us—a necessity of the engineer, &c.—will be useful to any teacher of mathematics.

The Principles and Practice of Levelling. Fifth Edition. With the Addition of Mr. Law's Practical Examples for setting out Railway Curves, and Mr. Trautwine's Field-Practice of laying out Circular Curves. By F. W. Simms. (Lockwood & Co.)

THIS is now a standard work, and needs no recommendation. A work in its fifth edition has been carried to the superior court long ago. All we have to do is to note the reprint, and advertise the additions.

A Collection of Elementary Test-Questions in Pure and Mixed Mathematics. By J. R. Christie. (Macmillan & Co.)

THIS is the collection of an experienced teacher, and has much extent of subject, and corresponding necessity of selection. There is a collection of examination papers; and the whole has a very useful appearance.

The Young Geometrician; or, Practical Geometry without Compasses. By Oliver Byrne. (Chapman & Hall.)

TRIANGULAR rulers are substituted for the compasses. There is always something ingenious about Mr. Byrne's notions; but we do not think his triangular rulers will drive out Jacky Twelves.

An Elementary Treatise on Solid Geometry. By W. S. Aldis, M.A. (Deighton & Co.)

THIS is a wrong title; and persons wanting a book on solid geometry may be deceived by it. It is an application of algebra to solid geometry, and also of the differential calculus. We object to nothing but the title. The work is of well-selected elementary character.

We have on our table *Peace through the Truth; or, Essays on Subjects connected with Dr. Pusey's Eirenicon*, by the Rev. T. Harper (Longmans),—*A Smaller Dictionary of the Bible*, for the use of Schools and Young Persons, by William Smith, LL.D. (Murray),—*The Epistles of St. Paul to the Ephesians, the Colossians, and Philemon*; with Introductions and Notes, and an Essay on the Traces of Foreign Elements in the Theology of these Epistles, by the Rev. J. Llewelyn Davies, M.A. (Macmillan),—*Ecclesia Dei: the Place and Functions of the Church in the Divine Order of the Universe, and its Relations with the World* (Strahan),—*Letters to the late Charles Butler on the Theological Parts of his Book on the Roman Catholic Church*, by Henry Philpotts, D.D. (Murray),—and *Sermons for the Sick and the Afflicted*, by the late Rev. Hugh Stowell, M.A. (Hamilton, Adams & Co.).

LAW BOOKS.

Bracton and his Relation to the Roman Law: a Contribution to the History of the Roman Law in the Middle Ages. By Carl Güterbock. Translated by Brinton Cox. (Philadelphia, Lippincott & Co.; London, Trübner & Co.)

THIS work, intended by its learned author to elucidate the history of the Roman Law, and valuable to all students of legal history in that view, has a

still higher interest to the English reader as bearing on the history of our own Common Law. Bracton is the greatest authority on the law of England in his day; and the inquiry into his relation to the Roman Law is, in fact, an inquiry how far that law had, in the middle of the thirteenth century, influenced the laws of this country. This question is one which has been frequently referred to by legal authors as being of great importance; but it has not been fully investigated, and it has recently been classed by an English writer of some eminence as amongst the most hopeless enigmas of jurisprudence. In the present work (which, we believe, has been published for some years, though now translated for the first time) Prof. Güterbock approaches this question in that patient spirit of inquiry which is so fatal to all "hopeless enigmas." Being a foreigner, he is free from that bias, almost rising to the warmth of party spirit, which would influence most Englishmen in dealing with this subject. Here an admirer of our Common Law would be inclined to underrate the influence of the Roman Law, and strive to show that the whole body of the law in force in Bracton's day was the indigenous growth of our own soil; while a learned Civilian might be tempted to claim for the Roman Law the credit of some of those excellent rules which we owe to that great and original system which belongs to this country. The frequent use which Bracton makes of the Roman Law is undeniable; and those who are most adverse to that law have been driven to the suggestion that it is only used by him as embellishment or illustration, and that it had then no legal authority. Bracton, however, was writing a practical law book for the use of the English Judges; and the sounder opinion would seem to be that at which our author, following the late Mr. Spence, has arrived, namely, that the Roman Law stated in Bracton was good and valid law, having been incorporated into the Common Law of England. The probability is, that the Roman Law was extensively adopted to supply the deficiencies of our Common Law; and that, while our forefathers were very jealous of any introduction of foreign law affecting matters on which our own legal system was complete in itself,—as on the subject of real property or immovables,—they readily adopted the Roman Law as regarded those matters of which our Common Law had taken but little note, as was the case with personal property or movables. The large extent to which Bracton was indebted to the *Summa* of Azo, to the Code and the Institutes, is proved by the extracts from the two works which are placed side by side in this book. We regard the present as a very valuable contribution to the history of our laws; but it by no means exhausts the question. We trust it may be the subject of further investigation, which cannot be better prosecuted than in the spirit of the present work.

Institutes of Jurisprudence. By William Austin Montrieux, Advocate of the High Court, Bengal. (Calcutta, D'Rorario & Co.; London, Macmillan & Co.)

IT is a little startling on opening a law book to come upon an extract from the works of Mr. Tupper; and the fact suggests an apprehension that the author's predilections may be in favour of a style of composition somewhat more verbose and less intelligible than is usually adopted in a legal work. We are bound to state that this apprehension is but too well founded. The author revels in synonyms; and instead of selecting from the little squads of words that present themselves before him the most serviceable one, he marches them all bodily into his book, and the effect is not a little wearisome to the "gentle reader," and even irritating to one who does not happen to be "gentle." The object of the writer is to bring within "convenient compass a categorical and didactic exposition of the elements and principles of jural science"; and the present work is a *résumé* (methodized and compressed) of oral lectures delivered to the law classes of our Presidency College at Calcutta. On referring back to this statement, which is contained in a dedication of this work to Lord Stanley, after an examination of the work itself, our first feeling was one of curiosity as to what the lectures must have been like before they were compressed,

since such liberality of words is still apparent. This feeling of curiosity, however, soon yielded to one of pity for the students (probably the deceased students, for few can have survived) who underwent those lectures in that hot climate. We are satisfied that the style of this work will prevent its being of any general service; and this is much to be regretted, as we think that the author is, in many respects, well qualified for the task he has assumed, and that the present book, if it were so composed as to be readable, would also be useful.

The Law relating to Boundaries and Fences. By Arthur Joseph Hunt, Barrister-at-Law. (Butterworths.)

AS every Englishman's ambition is to have a freehold of his own, we must all be interested in the law of boundaries. If the estate is on the coast, nice questions will arise between the owner and the Crown. If it is bounded by a small river or a road, the owner's title to the land "*ad medium flum*" will cast upon him rights and duties that he dreamt not of. If your property is bounded by a wall, your neighbour will use or abuse that wall on the other side, and you must ascertain your legal rights therein. So if a man grows his own vegetables—and what real happiness can there be without doing so?—your neighbour's cattle will eat them, and your right to satisfaction will turn on the law of boundaries, the question being who ought to have kept them in such a state as to keep out the intruders. The law of boundaries and fences is, in the work before us, treated with great ability; and as the language is clear and, as far as may be, free from technicalities, it will be found useful beyond the limits of the legal profession.

LIST OF NEW BOOKS.

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Liturgies, The, of 1549 and 1662, ed. by Shipley, 12mo. 2/6 cl.
Smith's Smaller Dictionary of the Bible, post 8vo. 7/6 cl.

WESTPHALIAN SUMMER SONG.

(From the German of F. Freiligrath.)

In lightning and in summer's rain,
In noon-sun hot and glowing,
Full gaily, O Westphalia's grain,
Art shooting up and growing!
Old Hellweg's rye, so little and strong,
Seven feet and more thy stems are long,
How gloriously dost ripen!

"I grow and ripen fast and strong,
The year with gifts is mellow,
To satisfy both old and young
I ripen rich and yellow.
But dost thou not, O wanderer, know
That he who joyfully did sow
Can never cut and reap me?"

"Forth thro' my swaying ears he went,
In rank and order starting,
With clenched fist and head low bent
From house and home departing;
Loud summoned by the drum and horn,
He goes to crush his brother's corn
In brother-war unhalloved.

"Who, then, for this year's harvest-home
Will fetch the girls to foot it?
Alas! who'll wave the harvest-wreath?
Upon the barn who'll put it?
The reaper's name is Death, I wot,
He mows this year with grape and shot;
Well know I who has hired him.

"A little bird sings on the Haar:
'Where Elbe and Maine are hieing
There he who was a ploughboy here
All stiff and stark is lying.
His homestead's pride, forth did he go;
A brother's bullet laid him low!—
I rustle to the breezes."

KATE FREILIGRATH.

June, 1866.

† Hellweg, the fertile corn-plain of Westphalia.
‡ Haar, a range of hills in the same district.

THE SAMARITAN PHOTOGRAPHS BY THE PALESTINE EXPLORATION FUND.

Lonsdale Square, July 2, 1866.
In your Journal of Saturday last, a brief account is given of the list of photographs of Samaritan objects taken under the auspices of the Palestine Exploration Fund, and submitted by that society to the inspection of Mr. Deutsch of the British Museum, with his report thereon. As I take great interest in Palestine Archaeology, and especially in Samaritan matters, I trust I may be allowed to make a remark or two with regard to the photographic copies of the Samaritan Law, especially since the photograph made for His Royal Highness the Prince of Wales, on the occasion of his visit to the Holy Land, seems to be a blunder, if we are to judge from the copies of it published. And, firstly, it is a mistake to suppose that the Samaritans at Nablous have but one scroll. I have myself seen and examined three, which bear much similarity one to the other, and are kept in similar gilt cases. It is, therefore, of importance to know what assurance we have that the photographs in question were made from the famed ancient roll and not from one of the others. I have been a witness, on more than one occasion, when the priest imposed upon travellers, who were anxious to see the celebrated scroll, by showing them one of the other two rolls instead of the true one itself, and this need cause no surprise when it is remembered with what jealousy it is guarded, and how rarely it is exhibited to any one but themselves.

We are further told that in the opinion of modern investigators this ancient copy, together with the Samaritan Recension itself, was written some centuries after Christ. With regard to the antiquity of the Recension itself, this opinion is quite gratuitous, and it would be highly interesting to know from what data these investigators have arrived at the conclusion respecting the ancient copy.

In conclusion, let me add, it is equally a mistake to suppose that the quartos are regarded with any peculiar reverence. It is true they are carefully kept as valuable transcripts; but they are never used by the priest to read publicly from, as they are not esteemed sufficiently sacred: none but the rolls are used for that purpose, and the most ancient of these is only shown to the congregation once a year, namely, on the Day of Atonement.

JOHN MILLS.

DICTIONARY OF PAINTERS.

York Street, Covent Garden, July 3, 1866.

As my name has been imported into several of your recent papers, in reference to some of my contributions to Mr. Otley's 'Supplement to Bryan's Dictionary of Painters,' I crave the insertion of a few lines of explanation. And I think it right to begin with acknowledging that your reviews of June the 9th and 23rd are substantially correct, and though rather caustic, not more so than the occasion required, or than I should have written them myself had I not been the publisher. My printed notice, which follows, somewhat antagonistically, Mr. Otley's preface, states what gave rise to the contributions in question, and indicates, I think unmistakably, that I was fully aware of the shortcomings of the book. In that notice I promise to supply, in a further Supplement, whatever may be found deficient in the present, and this I hope I shall live to see properly accomplished.

Now as to what more immediately concerns myself. In commencing your first review you incidentally object to the combination of a critical with a biographical dictionary of living artists, upon which Mr. Otley takes occasion to reply that the word "critical" is only on the title-page, for which I am exclusively responsible, and that he should have objected to its introduction had an opportunity come before him. But Mr. Otley ignores that my contract with him was for a Supplement to what bears the title of a Biographical and Critical Dictionary, and that an agreement entirely in his own handwriting is "to write and complete a biographic-critical continuation of Stanley's edition of Bryan's 'Dictionary of Painters and Engravers.'" Indeed, the book itself confutes his

assertion, inasmuch as criticisms are introduced in a considerable number of instances; indeed, as it appears to me, whenever Mr. Otley could find them ready to his hand. Your next objection to a matter of mine, and one upon which Mr. Otley rejoices to hang a note, is my sketch of Seymour the caricaturist. This reveals a curious fact. Seymour, as well as Henry Shaw, had been entirely omitted, and could only be introduced after the pages were stereotyped by making them fill up exactly four columns; hence my notice of Seymour is somewhat longer than it would else have been; but I see no harm in its fullness. Your questioning the accuracy of my remark that Wm. Havell's landscapes are vigorously painted, and have all the brilliancy of Turner (a fact which I can prove by several examples), brings out Mr. Otley's self-congratulation that the article was written by me, and not by him, adding, in the same paragraph, that I have taken other liberties with his name by interpolating matters which do not bear my initials. Mr. Otley seems to forget that I was never requested to add my initials to anything I had written till the book was printed off, and his preface in hand; how, then, could I meet his requirement in any manner more distinct than I have done in my printed notice? I there point out with sufficient exactitude the notices (amounting, I see, to seventy) which had been written by me, at the same time observing that I was responsible for portions of others. And I will here take occasion to add, that had I not used a considerable degree of surveillance over the book during its progress through the press it would have been much more deficient than it is. When the manuscript was first put into my hands, as ready for press, it was so imperfect that I returned it, with a long list of important omissions, including such names as Cattermole, Rosa Bonheur, Gallait, Birket Foster, Leys, Gérôme, Meissonnier, Koekkoek, Lance, Hardy, Hemslay, Linton, O'Connor, Fred. Tayler, &c. These, and others which I mentioned, were, after a long interval, added; but many, including several you have named, were not thought worthy of a place, and I had not then time to contribute more than I have acknowledged.

As already said, I am perfectly satisfied with your review, and should not have thought it necessary to reply to any part of it; but I could not reconcile myself to submit to Mr. Otley's attempt to fasten a slur upon my gratuitous labours for his benefit.

HENRY G. BORN.

NATIONAL PORTRAIT EXHIBITION.

FEW better opportunities present themselves for comparison between Vandyke and Lely in the first case, and between either of these artists with those who were employed in Elizabeth's and King Henry's time, than are offered by a short walk within the walls of this Gallery. It is strange how the times are reflected in the individuals. Whatever might be the faults and crimes of the earlier periods, the persons here depicted are evidently men, the women women, true to the stronger, if they were also the rougher, phases of human character: whether the earlier was not really more refined as well as stronger admits of grave doubt. The soldiers of the king, no less than his courtiers and physicians,—see *Dr. Butts* (No. 110), *Dr. Linacre* (if it be really he), No. 96; the women, see *Lady Butts*'s dame-like, good English face (115), also almost any of the younger ladies,—are really more like modern English folks than those who intervened under the Stuarts. It is not thus merely on account of the painters,—who were not less foreigners at the later than the former date, and could not be expected to render the English character with greater truth at one time than at the other. Holbein was as much a German as Sir A. More and Vandyke were Flemings of their day: all were affected by outlandish schools. One thinks—so common is the distinction of character to which we allude—that the sitters must have differed prodigiously. The swinish vices of James's rule are written upon countless male and female faces here; the paltry Gallicism of Charles the Second's time, its utter folly, is not more distinct than the shallowness and coldness of those of his father, of whose

reign the portraits—as it is strikingly worthy of note—are curiously rich in suggestions of ceremonies and court observances. Between the later two the section of the Commonwealth is thrust as if the underlying primeval English broke through the luxurious crusts of a disintegrated race: so in mountain ranges primeval granite heaves sharp peaks or shoulders through the stratified sedimentary rocks.

Between Lely and Vandyke the gulf is vast and profound,—not so complete, however, as that which is apparent in the broader cases to which we have just referred; it is of family, the other of kind. The so-called "*Ea Belle Henriette*," *Duchess of Orleans*, (582) habited as Minerva,—for which impertinence the goddess could not be so much as contemptuous,—is by Lely, and, in its way, one of his preferable pictures—at any rate, fairly to be compared with Vandyke's *Lady Baltimore* (586). Both look amorous, the constant expression of what we have called their "family" in time: the one, however, is lively, spirited, not impure; the other, trivial, fluttering, impertinent, withal having something in her face which recalls the circumstances of her death,—what has been styled its "provocation." Notwithstanding her flattering style as "*La Belle*," we recollect Pepys's opinion of her beauty to be by no means exalted. Mrs. Pepys was no beauty, the diarist not apt to think his "poor wretch" a Venus; yet we cannot blame him for preferring his own as "much handsomer than she," when he saw the former, "with two or three black patches on," standing near the lady who so kindly imported to her brother's court that woman styling herself *Louise Renée de Kerhoul*, afterwards *Duchess of Portsmouth* (884). The Lely is in keeping with the character of the sitter; so is the Vandyke: the latter a warm, sweetly-balanced, yet essentially superficial picture as compared with the Holbeins, Mores and Zuecheros of the previous century. One sees in those the influence of the theatre, as in these, that of the church. It may be that in such diverse influences—which no one can deny or fail to observe who considers the respective masses of portraits here—is the secret of the characteristic divergence to which we refer. To our contrasted examples much must have been due on account of the one as bred in the blood of Arundel of Wardour, the other in that of Mary of Guise, Mary of Scotland and France, Charles the First, and Henrietta Maria,—the last a daughter of Mary de' Medici. What a descent! Returning to the execution of the Vandyke, let us conclude by showing how charmingly the rich colour of the blue dress and its white accompaniment go with the fascinating, under-glowing warmth of the lady's dark skin and clear dark eyes.

Near Lady Baltimore's fervid charms hangs the unbeautiful face of *Lady Byron* (585), by Jansen, dressed in black and red: a picture that is worth comparing with the work of Old Stone, *Lady Frances Cecil* (553), and others here of questionably correct ascription to the same. A sound and fine portrait: a Dutch-looking woman, probably daughter of a Dutchwoman, her father having been Governor of Breda.—*The Earl of Portland* (598), sometimes called "*The Greedy*," by Vandyke, is a noble portrait of its order.—*The Marquis of Montrose* (588) is probably by Vandyke; at any rate, a good work in his school, by Dobson it may be.—*Grace, Lady Granville*, (569) ascribed to Vandyke, is certainly by Old Stone: compare it with No. 553: a fine portrait.—The likeness of *Selden* (616), by Mytens, is first-rate in character and execution.—In 634, *James Stuart, Duke of Richmond and Lennox*, we have a worthy cavalier, whose features are strangely like those of the portrait ascribed to *Robert Carr, Earl of Somerset*, (503) the property of the Duke of Devonshire. Another portrait of the Duke appears in No. 720, ascribed to Vandyke, holding an apple in his hand, in the character of Paris about to judge the goddesses. It is well never to forget that the Dukes of Richmond of this blood had nothing to do with *Louisa de Kerhoul*. Her son assumed the title after the death of the last male of this race. Charles the Second's son, *Charles Lennox*, created Duke of Richmond, is here (913); also *Frances Stuart*, granddaughter of Lord Blantyre (875), the so-called "*La Belle*

Stuart" of Charles's Court, who married, 1687, Charles Stuart, Sixth Duke of Richmond and Lennox, of the former race. Readers will remember the accounts of the lady in Grammont, Pepys, and other sources; above all, the extraordinary discussion about the merits of her legs, which she settled in so candid a fashion. After the death of her husband, in 1672, December 12th, whom she took to the great disgust of the King, that monarch—it may be with a whimsical sense of revenging himself—bestowed the title of Richmond and the name of Lennox upon his own son by Mlle. de Kerhouel, who had been born but a few months before, July 29, 1672.—The portrait of *Lady Orrey* (875) is in Lely's best manner, but has been varnished too much. An erroneous note of a number for our last article on this subject led to the ascription of the custom of fastening a ring by a black cord to the wrist of No. 507 (*The Countess of Bedford*), to that of No. 509 (*The Rev. R. Crakanthorpe*). This ring is jewelled with a red stone, and therefore is not a wedding ring, although it is on the third finger of the left hand; from the right wrist is another ring pendent from a black cord.

In No. 604 is *Pym's* pleasant, gentlemanly face; in 609 the same, much older and sorrow-worn, part of a memorable group; in 610 *Sir J. Eliot*, not at all like the man one would fancy, said to be by Van Somer, but surely not truly so; also *Hampden* (606), by R. Walker; the manly face of *Lord Falkland* (619), no work of Vandyke; then *Mr. Attorney-General Noy* (607), who drew the writ for "ship-money" against Hampden, near *Sir Jacob Astley* (635) who raised the regiment of life-guards, and was the last of Charles's commanders; he came to grief at Stow-on-the-Wold, 1646. Here is *Sir Ralph Verney* (612), who might be called the first parliamentary reporter, son of *Sir Edmund Verney* (632), who raised the standard at Nottingham, and died defending it at Edgehill; beneath the picture hangs his silver-headed walking-staff. In No. 376 we have his father, another *Sir Edmund Verney*; in 525 stalwart *Sir Francis Verney*, son of *Sir Ralph* the taker of notes, who is said to have turned privateer, doubtless after the Rupert fashion; also to have turned Mohammedan, and died, at last, a penitent, with "Our Lady of Pity." He is depicted, according to the Catalogue, by Velasquez: a fine portrait of the school, but none of the great Spaniard's making. Here is ruthless *Prince Maurice* (608), of whom we spoke before as unheard of since a great West Indian storm at sea. There is no difficulty about the Garter in this picture, as has been assumed; he was the 443rd knight in order of election. Vandyke painted him handsomely at this time, with a face less vicious, if less vigorous, than his brother *Rupert's* (603): a face that soon corrupted. He lived to be called a Nero, and died yet young. When King James's subjects and Elizabeth's old captains, Craven, Willoughby, and Vere, fought against the Germans for the "Twelfth-Cake King" and Elizabeth of Bohemia, they little thought these youths would visit upon English homes the slaughter and waste of the Palatinate. See the beautifully-modelled head of *Prince Rupert* (615), attributed to Jan Steen. Here is a picture of *Colonel Richard Lovelace* (630), exactly the face one would expect. We cannot help associating it with the so-called *Andrew Marvell* (804), by G. Smitz, which is certainly a caricature, although it may be a likeness, and differs prodigiously from Hanneman's capital and eminently characteristic head (795); Lovelace's face is thoroughly vicious and weak. In 652, *Sir John Bramston*, of *Screens*, Chief Justice, we have the father of the autobiographer to whom we owe so much about the times in which he lived.

Among portraits of historical interest none surpasses that admirable one by Van Somer—the best of his works to our knowledge—of *Lord Chancellor Bacon* (468). The face looks a little fretful; the hand is on the top of his walking-staff, the great seal on the table; notice the splendid manner in which the master has dealt with the black, gold-embroidered robe in all its stiffness, and surrounded it with so large a mass of red that it is perfectly relieved in tone and colour. Not far from this is *old Sir Julius Cæsar* (428), Master of the Rolls, in

whose arms the great Chancellor died,—an odd, kindly-looking man, wearing that quaint skull-cap, with the coronet of lace about its border, of which there are many examples here. Sir Julius looks very aged; he was said to be kept alive by the prayers of the poor his alms relieved.—Two curious whole-lengths in small of *Lords John and Bernard Stuart* (594) appear to have had a landscape background added at a comparatively recent period. A long white building stands in a meadow to the right; a pagan temple, by way of summer-house, on the left. Two old-fashioned looking young men, the expressions of whose faces go far to redeem the poverty of their features.

The portrait of *Rich, Earl of Holland*, (574) is remarkable for the splendour of its costume: so clothed, a man must have blazed like a firefly. The face, in its vicious effeminacy, falling curls, and supercilious expression, is intensely characteristic. Among the noteworthy pictures of children here is a Vandyke, *Henry, Duke of Gloucester*, (631) standing in a landscape. This is the youth on whose death, September 13, 1600, Pepys thought fit to go into mourning, and, on the 15th of that month, "called at my father's (the tailor's) and bespoke mourning for myself"—garments which the economical diarist had made from old ones; for, on the Sunday next but one, the 23rd of September, "came one from my father's with a black cloth coat, made of my short cloak, to walk up and down." Walk in it he did, and went to Westminster Abbey with hope to hear *Mr. Saint's Rest Baxter*, then King's Chaplain, preach; was disappointed, but heard Mr. Rowe and "wished myself out," because some plaster fell from the roof. Here is *Baxter himself* (1008), lent by the faithful congregation at Kidderminster. In No. 950 we have *Pepys*, by Kneller; not the most interesting portrait we could have wished to see that is in the National Portrait Gallery. Between the days of ordering and receiving the new-old clothes, Pepys met another old friend of ours, one *Jerry White*, once chaplain to the Protector; here is he also (814), but not by Vandyke's hand. *Frances Cromwell* is not here, or her first husband, Mr. Robert Rich, near relative of the Earl of Holland above named,—who, however, had lost his dandified-looking head ere that love-making scene came about. He did so in front of Westminster Hall, together with "poor, versatile" *Duke of Hamilton* (699), and *Arthur, Lord Capell*, (794), who sits there with his wife and family,—so the painter shows them,—with the gardens at Hadham behind, as in forgotten summer-days. The three unlucky lords came out of the house of *Sir Robert Bruce Cotton* (471) near the Abbey, then held by his son. Here is *John Wallop*, by Riley (984), who defended Baxter, on account of the 'Paraphrase of the New Testament.' Thus these dead folks are linked. We have more yet about Lord Capell's family picture.

SUPPLEMENT TO THE BUDGET OF PARADOXES. (No. VI.)

(No. 16.) I omitted from its proper place a manuscript quadrature (3'1416 exactly) addressed to an eminent mathematician, dated in 1842 from the debtor's ward of a country jail. The unfortunate speculator says, "I have laboured many years to find the precise ratio." I have heard of several cases in which squaring the circle has produced an inability to square accounts. I remind those who feel a kind of inspiration to employ native genius upon difficulties, without gradual progression from elements, that the call is one which becomes stronger and stronger, and may lead, as it has led, to abandonment of the duties of life, and all the consequences.

(No. 17.) There are people who are very unfortunate in the expression of their meaning. Mr. Holyoake, in the name of the "London Society," &c., forwarded a pamphlet on the existence of God, and said that the Society trusted I "may be induced to give" the subject my "consideration." I quizzed the assumption that I had that subject yet to begin. How could I know the Society was one person, who supposed I had arrived at a conclusion, and wanted a "guiding word"? But so it seems it was: Mr. Holyoake, in the *English Leader* of October 15, 1864, and in a private letter to me, writes as follows:—

"The gentleman who was the author of the argument, and who asked me to send it to Mr. De Morgan, never assumed that that gentleman had 'that particular subject to begin'—on the contrary, he supposed that one whom we all knew to be eminent as a thinker had come to a conclusion upon it, and would perhaps vouchsafe a guiding word to one who was, as yet, seeking the solution of the Great Problem of Theology. I told my friend that 'Mr. De Morgan was doubtless pre-occupied, and that he must be content to wait. On some day of courtesy and leisure he might have the kindness to write.' Nor was I wrong—the answer appears in your pages at the lapse of seventeen years."

I suppose Mr. Holyoake's way of putting his request was the *stylus curvie* of the Society. A worthy Quaker who was sued for debt in the King's Bench, was horrified to find himself charged in the declaration with detaining his creditor's money by force and arms, contrary to the peace of our Lord the King, &c. It's only the *stylus curvie*, said a friend: I don't know *curvie*, said the Quaker, but he shouldn't style us peace-breakers.

(No. 17.) The system laid down by Mr. Frost, though intended to be substantially that of *Lodewick Muggleton*, is not so vagarious. It is worthy of note how very different have been the fates of two contemporary paradoxers, Muggleton and George Fox. They were friends and associates, and commenced their careers about the same time, 1647–1650. The followers of Fox have made their sect an institution, and deserve to be called the pioneers of philanthropy. But though there must still be Muggletonians, since expensive books are published by men who take the name, no sect of that name is known to the world. Nevertheless, Fox and Muggleton are men of one type, developed by the same circumstances: it is for those who investigate such men to point out why their teachings have had fates so different. Macaulay says it was because Fox found followers of more sense than himself. True enough: but why did Fox find such followers and not Muggleton? The two were equally crazy, to all appearance: and the difference required must be sought in the doctrines themselves.

Fox was not a rational man: but the success of his sect and doctrines entitles him to a letter of alteration of the phrase which I am surprised has not become current. When Conduitt, the husband of Newton's half-niece, wrote a circular to Newton's friends, just after his death, inviting them to bear their parts in a proper biography, he said, "As Sir I. Newton was a national man, I think every one ought to contribute to a work intended to do him justice." Here is the very phrase which is often wanted to signify that celebrity which puts its mark, good or bad, on the national history, in a manner which cannot be ascertained of many notorious or famous historical characters. Thus George Fox and Newton are both national men. Dr. Roget's *Thesaurus* gives more than fifty synonyms—*colleagues* would be the better word—of "celebrated," any one of which might be applied, either in prose or in poetry, to Newton or to his works, no one of which comes near to the meaning which Conduitt's adjective immediately suggests.

(No. 19.) The echoes of the moon-controversy reached Benares in 1857, in which year there was published a pamphlet 'Does the Moon Rotate?' in Sanscrit and English. The arguments are much the same as those of the discussion at home.

(No. 20.) I am informed that the legend of St. Vitus is given by Ribadeneira in his *Lives of the Saints*, and that Baronius, in his *Martyrologium Romanum*, refers to several authors who have written concerning him. There is an account in Mrs. Jameson's 'History of Sacred and Legendary Art' (ed. of 1863, p. 544). But it seems that St. Vitus was the patron saint of all dances; so that I was not so far wrong in making him the protector of the cyclometers. Why he is represented with a cock is a disputed point, which is now made clear: next after *gallus gallinaceus* himself, there is no crower like the circle-squarer.

(No. 20.) Among my anonymous communicants is one who states that I have done injustice to the Rev. James Smith in "referring to him as a spiritualist," and placing his 'Divine Drama' among paradoxes: "it is no paradox, nor do spiritualistic views mar or weaken the execution of the design." Quite true: for the design is to produce and enforce "spiritualistic views"; and leather does not mar

nor weaken a shoemaker's plan. I knew Mr. Smith well, and have often talked to him on the subject: but more testimony from me is unnecessary; his book will speak for itself. His peculiar style will justify a little more quotation than is just necessary to prove the point. Looking at the "battle of opinion" now in progress, we see that Mr. Smith was a prescient.—

(P. 588.) "From the general review of parties in England, it is evident that no country in the world is better prepared for the great Battle of Opinion. Where else can the battle be fought but where the armies are arrayed? And here they all are, Greek, Roman, Anglican, Scotch, Lutheran, Calvinist, Established and Territorial, with Baronial Bishops, and Non-established of every grade—churches with living prophets and apostles, and churches with dead prophets and apostles, and apostolical churches without apostles, and philosophies without either prophets or apostles, and only wanting one more, 'the Christian Church,' like Aaron's rod, to swallow up and digest them all, and then bud and flourish. As if to prepare our minds for this desirable and inevitable consummation, different parties have been favoured with a revival of that very spirit of revelation by which the Church itself was originally founded. There is a complete series of spiritual revelations in England and the United States, besides mesmeristic phenomena that bear a resemblance to revelation, and thus gradually open the mind of the philosophical and the infidel classes, as well as the professed believers of that old revelation which they never witnessed in living action, to a better understanding of that Law of Nature (for it is a Law of Nature) in which all revelation originates and by which its spiritual communications are regulated."

Mr. Smith proceeds to say that there are *only* 35 incorporated churches in England, all formed from the New Testament except five, to each of which five he concedes a revelation of its own. The five are the Quakers, the Swedenborgians, the Southcottians, the Irvingites, and the Mormons. Of Joanna Southcott he speaks as follows:—

(P. 592.) "Joanna Southcott is not very gallantly treated by the gentlemen of the Press, who, we believe, without knowing anything about her, merely pick up their idea of her character from the rabble. We once entertained the same rabble idea of her; but having read her works—for we really have read them—we now regard her with great respect. However, there is a great abundance of chaff and straw to her grain, but the grain is good, and as we do not eat either the chaff or straw if we can avoid it, nor even the raw grain, but thrash it and winnow it, and grind it and bake it, we find it, after undergoing this process, not only very palatable, but a special dainty of its kind. But the husk is an insurmountable obstacle to those learned and educated gentlemen who judge of books entirely by the style and the grammar, or those who eat grain as it grows, like the cattle. Such men would reject all prophetic revelation; for there never was and probably never will be a revelation by voice and vision communicated in classical manner. It would be an invasion of the rights and prerogatives of Humanity, and as contrary to the Divine and the Established order of mundane government, as a field of quatern loaves or hot French rolls."

Mr. Smith's book is spiritualism from beginning to end; and my anonymous gainsayer, honest of course, is either ignorant of the work he thinks he has read, or has a most remarkable development of the organ of imperception. A. DE MORGAN.

OUR WEEKLY GOSSIP.

THE needle-gun is king. Never, perhaps, since the invention of gunpowder, has science played so striking a part in the great drama of actual war as during the past week. Valour, discipline, experience, have gone for nothing in the presence of a delicate weapon, which Austrian and English boards have declared unfit for use in the field on account of its fineness and fragility in the hands of their common rank and file. If this opinion be well founded, what a confession it is of the superior intelligence of the Prussian soldier! We do not ourselves believe that the needle-gun is too delicate for our line to handle, though it probably is so for a Croat's hands. Still the needle-gun, terrible as it has shown its power to be, is not the most fatal gift of science to the soldier. The Spencer gun is said to be as much beyond the Prussian arm as that arm is beyond the old Brown Bess. Our own authorities at the War Office consider the new weapon with which it is arming our troops to be the best practical gun extant. But so the War Office always thinks. Ten days ago Marshal Benedek publicly ridiculed the needle-gun which has broken his magnificent array of battle.

Mr. James Wyld has been prompt as the Prussians themselves in pushing the war. The campaign ad scarcely opened before we have from Charing Cross, a large 'Map of Central Europe,' admirably

drawn for displaying the *ensemble* of the campaign, politically and diplomatically,—a 'Strategic Map of the Theatre of War in Central Europe and North Italy,'—a 'Map of the Theatre of War in Central Europe,'—and 'Theatre of the War in North Italy.' Mr. Bacon has also issued a 'Map of Central Europe,'—and Mr. Stanford has published a very good 'Map of the Theatre of the War.'

The Ordnance Committee of Woolwich have been engaged this week in considering a novel application of hydraulic power to gunnery. The experiments have been made upon two models constructed according to the plans of the inventor, Mr. William Murphy, of Cork; and the remarkable result of eliminating the recoil in the discharge of cannon has been established.

Messrs. Longmans have entered into an engagement with Mr. Maguire, M.P., to publish a work he proposes writing on the Irish in America.

In addition to what was said last week as to the arrangements of the Archeological Institute Congress, it should be announced that Mr. G. T. Clark will describe the architectural features of the Tower on the occasion of the visit. Mr. Clark is the greatest living authority on the subject.

Messrs. Puttick & Simpson announce, in connexion with the Fenn MSS., the sale of the Addison Manuscript, noticed on several occasions in the *Athenæum* some time since (Nos. 1923, 1934, &c.).

As the Committee of the London Art-Union seem to fancy that come what may to their luckless brethren of provincial fame, they are safe under their charter of incorporation, it may be well to remind these gentlemen of the revoking power retained by the Government. These words are extracted from the Charter of the London Art-Union, 1st of December, 1846:—"And we do expressly declare that whenever it shall appear to any such Committee of our Privy Council that the said Society is perverted from the purposes of the said in part recited Act of Parliament to certify the fact to Us, and thereupon it shall be lawful for Us to revoke or annul this our Charter."

Gradually the contents of the iron museum at South Kensington, known as the "Boilers," are being removed, preparatory to its being taken down and re-erected for district museums in a more permanent form. The contents of the Education Division were cleared out this week. Whilst the space is free a concert is to be given in it by the Wandering Minstrels, for the benefit of the West London School of Art; it will take place on the 18th of July.

Lord Monson has lately intrusted Mr. G. A. Rogers with the restoration of the magnificent carvings executed by Gibbons for his Lordship's Gaton estate. Worms and beetles had attacked these beautiful works with such energy that their entire destruction was almost completed; the interior of the wood being reduced to powder and the surface perforated with countless holes. The carvings consist of birds, fruit, fish and flowers of every description. The restoration, which required great care and was of a time-taking character, was as follows: Mr. Rogers had them photographed; he then separated all the joints and loose pieces, and thoroughly destroyed all insect life by means of corrosive sublimate and other poisons. The next operation was to scrape all the powdered rotten portions away from the back and to fill the holes thus made with a soft hardening substance, so as to strengthen the entire work. Then the holes in the front surface had to be stopped with a poisoned cement, and the whole remounted by aid of the photographs. Lord Monson has kindly given to Mr. Rogers a specimen of the decayed carving, so as to show the state they were in to those interested in the art.

The rumour that Sir Hugh Cairns would be the next occupant of the Marble Chair—a seat, by the way, that has long ceased to exist save in the poetic imaginations of legal biographers—occasioned some public remark on the "comparative youth" of the Conservative Attorney-General, and some erroneous inferences concerning the average

age of Chancellors on first receiving the Seals. Born in 1819, Sir Hugh is still in his forty-eighth year; but had he verified report by becoming Lord Derby's Chancellor, he would not have been remarkable in history as a singularly youthful holder of the Great Seal. Lord Keeper Guildford, Lord Jeffreys, Lord Somers, Lord Cowper, Lord Hardwicke and Lord Thurlow (to say nothing of pre-Restoration Chancellors and Keepers), held the Seals before they had reached our present Attorney-General's age. Francis North wriggled into the Keeper's office on very bad terms, when he was only forty-five years of age; Lord Jeffreys received the Great Seal, as the reward of his services on the Western Circuit, whilst he was still in his thirty-eighth year; Lord Somers grasped the "pestiferous lump of metal" when barely forty-three years old; Lord Cowper—whose youthful appearance caused his Queen some annoyance and her courtiers much amusement on his first elevation to the woollack—was Lord Keeper in his forty-second year; Lord Hardwicke was a year younger than Sir Hugh Cairns on receiving the Seals; Lord Thurlow also was only forty-six years of age when he became, for the first time, custodian of the *clavis regni*. Lord Keeper Wright—the most obscure person who has held the Great Seal in recent times—was only forty-six when he entered the office which he may be said to have illustrated by his dullness and conspicuous want of parts. Charles Yorke was barely forty-eight when he became Lord Chancellor—for three days. Of twenty-eight holders of the Seal who have flourished since Sir Orlando Bridgeman's reign, ten were under fifty years of age on entering office; and only nine had reached fifty-five years of age on being summoned to preside over Chancery. In these later years, whilst the number of competitors for the Great Seal has been rapidly increasing, financial reform has shorn the prize of so many golden charms that candidates are seldom willing to accept the desired office until they have gained from practice at the bar that requisite measure of wealth which can no longer be acquired from the emoluments of the Chancellor's place. Consequently, notwithstanding the number of our elevations to the woollack since Lord Eldon's retirement, our eminent lawyers, on taking the last and highest step of professional advancement, are usually attended by age as well as honour. Lords Campbell and St. Leonards would never have been Chancellors had they not survived the appointed term of threescore years and ten. Lords Chelmsford, Truro, Cranworth and Westbury, had all of them seen sixty years or more when they mounted the woollack; and it is not probable that England will again see a series of boy-chancellors—like Jeffreys, Somers and Cowper. Lord Chelmsford was born on April 15, 1794, and is, therefore, in his seventy-third year—a mere youngster in comparison with our vigorous Chief Baron.

Again the lightning wires are on their way across the Atlantic, with a confident staff in charge of them, guided by the experience of all former failures. We dare not count on success; but we can, at least, hope for it with all our heart. The "chain of intelligence" between the two worlds will be the best peace-maker, now and in the future.

Our liberties are preserved in brine, said Jerrold; and once in a dozen years, at least, we find reason to be grateful for the twenty miles of sea-sickness which separate us from our continental allies. As a matter of political sentiment, therefore, we are not inclined to rejoice over Mr. Hawkshaw's scheme for uniting Kent and the Pas de Calais by a railway tunnel; but science will take its own course, as it did in the Box Tunnel, the Thames Tunnel, and other projects, if it can only obtain the money from a confiding public. A plan with less of solid hope in it than a projected extension of the Chatham and Dover line into France—by way of the Channel bed—it would be difficult to find on this side of the Isthmus of Suez. Mr. Hawkshaw seems to have higher faith, and we learn that he is causing some preliminary shafts to be dug on either side of the Channel, in the hope of finding favourable geological conditions for his experiment. We should fear that the unfavourable conditions will

be mainly discovered on the Stock Exchange. Who wants a railway across the Straits of Dover?

Messrs. Longmans & Co. have published a very useful book of reference in 'The Municipal Corporations Directory, 1866.' It contains, among other matter, lists of county and borough authorities, a description of the City companies, and a table of bankers, newspapers (daily), markets, and fairs.

A Government inquiry into the statistics of insane persons throughout France yields the following results. Out of 84,321 persons suffering from insanity, in 353 cases it was due to overwrought brain; 2,549, to domestic troubles; 951, loss of fortune; 803, loss of a dear relative or friend; 620, disappointed ambition; 120, remorse; 223, anger; 31, joy; 836, love; 477, jealousy; 363, pride; 123, political events; 82, sudden change from an active to an inactive life; 115, solitude; 139, solitary confinement; 78, home sickness; 1,095, religion; and 1,628, miscellaneous unstated causes. Of the above number of insane, 53,000 were in private houses; the expense to the State of those in public establishments was a little over eight million francs.

We learn by a recent communication from India that the young native students who present themselves for examination at the Universities established in the three Presidencies show a very hopeful and commendable aptitude for science, perhaps more so than for literature. Is this to be taken as an indication that at no very distant day there will be in the East a number of ingenious recruits ready to take part in the great work of advancing science? If so, the question arises, will they all be able to find work in India? Will they come into competition with the young men who go out from England? And it may fairly be asked whether the basis of Indian institutions is sufficiently moral to ensure permanent activity?

Hippophagists will now have an opportunity of indulging in their favourite pabulum. The French government has officially authorized the sale of horseflesh in France, both by butchers and *restaurateurs*, subject, however, to severe regulations. And the Paris papers contain advertisements that horseflesh butchers' shops are about to be opened in that city; while, to celebrate this event, the Hippophagist Society announce that a horseflesh banquet, at 10 francs a head, will take place on Monday, July 9, at No. 100, Rue Richelieu.

It is a significant fact that the functionaries of the German Association of Naturalists and Physicians have sent out circulars announcing that the forty-first meeting, which was to be held in September next, will not take place. This will be a disappointment for those members of our scientific societies who had planned to take part in the very agreeable proceedings which have usually characterized the meetings of the Association.

Prof. Agassiz has recently received a large and important collection of the fishes inhabiting the Paraguay region, made by the Emperor of Brazil when he was carrying on war against that country. In an autograph note to the Professor, accompanying the present, the Emperor says: "I have given instructions that the fishes I collected shall be sent to you—for it was with this thought that I collected them. It is a slight homage that I pay to science, and I shall be most happy if by placing the fishes in your hands you will make better known the rich nature of my country."

The population of the eight principal cities in the kingdom of Italy at the beginning of this year is thus stated in a recent official document:—Naples, 447,065; Turin, 204,715; Milan, 196,109; Palermo, 194,463; Genoa, 137,986; Florence, 114,363; Bologna, 109,395; Messina, 103,324.

A proposition to establish a Department of Education, at Washington, which was supported by a large number of scientific and literary men, has been defeated in the House of Representatives by sixty-one to fifty-nine.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

ROYAL ACADEMY OF ARTS.—The EXHIBITION of the ROYAL ACADEMY is OPEN in the Day from Eight till Seven. Admission, One Shilling; Catalogue, One Shilling.—In the Evening from Half-past Seven till Half-past Ten. Admission, Sixpence; Catalogue, Sixpence.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY OF PAINTERS in WATER COLOURS.—The Sixty-second Annual EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

Will shortly Close.

INSTITUTE OF PAINTERS in WATER COLOURS.—The Thirty-second Annual EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—THE THIRTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN, admitting also to HOLMAN HUNT'S PICTURE, 'The Finding of the Saviour in the Temple.'—Admission, 1s.; Catalogue, 6d.

THE NATIONAL PORTRAIT EXHIBITION, Exhibition Road, South Kensington, is NOW OPEN to the Public. Admission, on Mondays, Wednesdays, Thursdays, Fridays, and Saturdays, 1s. each person; Tuesdays, 2s. 6d. Hours from Ten A.M. till Six P.M. Season Tickets, 1l. each. Catalogue, 1s. and 1s. 6d.

MR. MOREY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—J. Lewis, R.A.—Egg, R.A.—Hook, R.A.—Frith, R.A.—Rosa Bonheur—Goodall, R.A.—Cooke, R.A.—Crawford, R.A.—Pickersill, R.A.—Calderson, R.A.—Sant, R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Nicol, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marker—J. Hardy—John Faed—Henriette Browne—F. Rupeire—Brillouin—Lidderdale—Geo. Smith—Peter Graham, &c.—Admission on presentation of address card.

Mr. and Mrs. GERMAN REED, with Mr. JOHN PARRY, in a New Entertainment, entitled A YACHTING CRUISE, by F. C. Burnand, Esq., Scenery by Messrs. T. and W. Grieve; with THE WEDDING BREAKFAST at Mrs. RUSSELL'S, by Mr. John Parry. Every Evening (except Saturdays), at Eight—Thursday and Saturday Mornings, at Three.—Royal Gallery of Illustration, 14, Regent Street.—Admission, 1s., 2s., 3s., and 5s.

SCIENCE

The Modern Peach Pruner, treating on the Long and Close Systems of Pruning the Peach, adapted for the Open Air, and for all Forms of Orchard-House Culture. With numerous Original Illustrations. By the Rev. T. Collings Bréhaut. To which is added, Notes on Variation from Seed, by Mr. Thomas Rivers. (Journal of Horticulture and Cottage Gardener Office.)

The object of this little handy book is to teach how to train and prune the peach according to the lessons of the latest experience. The name of Mr. Thomas Rivers, of Sawbridgeworth, is a sufficient guarantee for the soundness of the practical advice which he sanctions; and every page written by Mr. Collings Bréhaut shows his thorough acquaintance with the most approved ideas respecting the management of soils, and the application of the principles of vegetable physiology to the cultivation of the peach. A professional trait of the reverend author, however, peeps out when he tells us that, according to the Chinese poets, and to Confucius, who was born 550 B.C., and was well acquainted with the Mosaic writings, "the tree of life and death," the forbidden fruit, was the peach. The Rev. T. Collings Bréhaut will not, it is to be hoped, incur the reprimand of any of the bishops for encouraging, by writing a book, the propagation of such a naughty tree. Forbidden fruit is, however, proverbially sweet, and a little episcopal reproof would give an uncommon zest to the flesh of this fruit, and a great fillip to the cultivation of it in orchard-houses.

The notes on the variations of nectarines and peaches from seed are exceedingly curious, and worthy of the consideration of botanical physiologists as well as of fruit-growers. Orchard-houses now enable peach-fanciers to grow a long succession of fruits from the early and late kinds, and by judiciously fertilizing new sorts they may raise varieties from seed for themselves. Mr. Rivers obtained seedlings, which, from having leaves with glands, were not liable to mildew. Plants having very marked characteristics ought to be selected for the experiments.

A short time will then suffice to test any new variety, and to obtain results which, prior to experience, can scarcely be believed. Mr. Rivers was himself sceptical of the story of the Pitmaston Orange Nectarine. In 1815 the late Mr. Williams, of Pitmaston, planted stones of the Elvage, which has white flesh and small flowers, and one of the stones produced a tree with large, beautiful flowers. This Pitmaston was the first full-sized orange nectarine known in England. One and forty years later, in 1856, Mr. Rivers planted stones of this sort, which in due time bore fruit nearly all identical with their parent. There was, however, one fruit which was large and ten days later. The flesh of this fruit was transparent, like the pine. The young trees, from the stones planted in 1862, gave but small hopes of deviations; but in 1865, amidst fruit all like their grandparent the Pitmaston, two very large beautiful fruits were observed hanging on one of the trees. "Here," says Mr. Rivers, "we have the fourth generation of the Elvage nectarine, and it proves to be a large and late peach." Mr. Rivers ascribes these extraordinary changes to cross-breeding, insect fertilization, and breeding in-and-in. By breeding in-and-in, he means selecting varieties generation after generation, and thus conveying the qualities of a race. Of this process the Lord Palmerston is an illustration. Among the seedlings of 1865, numbered in the fruit record of Sawbridgeworth, this peach appears as number 22:—

"A peach measuring twelve inches round,—pale straw, rosy cheek; firm yet juicy flesh, and rich aroma. Raised from Princess of Wales, and so third generation from Pavie de Pomponne. One fruit was ripe, and submitted to the Fruit Committee at South Kensington, received a first-class certificate. Named Lord Palmerston. Flowers large."

Mr. Rivers narrates the genealogy of the Lord Palmerston, or the process by which a peach large in size but unfit to eat becomes juicy in flesh and rich in aroma:—

"In making my collection of every kind of peach known in Europe and America, I some years since received that largest of all peaches, Pavie de Pomponne. Owing to its great size and to its beautiful rose-like flowers, I always felt much interest in it, but its fruit was seldom fit to eat. It was not till 1857 that I thought of raising seedlings from it, for I had slight hopes of raising a melting peach from a clingstone. I planted, however, some stones; one tree grew, and produced melting peaches, rather late, but of good quality. It was named the Princess of Wales. This variety has much of the robust habit of its parent, and gives the same grand flowers. The seedling raised from this departed widely from the parent stock, producing small flowers and melting fruit, but not large. In 1862 stones of the Princess of Wales peach were planted, one of which produced fruit in 1865. This seedling gives fruit firm like its ancestor, Pavie de Pomponne, though a melting peach. This is a case of adherence to race."

The physiological law is clearly the same in the animal and vegetable worlds: peculiarities accidentally acquired can be transmitted; but there is always a tendency to revert back to the original type. Size in fruits is seldom accompanied with flavour; it is, therefore, always a triumph of skill when a large fruit is made eatable, juicy and aromatic.

The scientific and practical interest of Mr. Rivers's observations must not, however, detain us longer; nor can we part with this solid and good little book without recommending it to all who are engaged in seeding, training and pruning the peach.

SOCIETIES.

NUMISMATIC.—June 21.—*Anniversary Meeting.*—W. S. W. Vaux, Esq., President, in the chair.—The following gentlemen were elected as officers and council for the ensuing session: *President*, W. S. W. Vaux, Esq.; *Vice-Presidents*, S. Birch, Esq. and the Earl of Enniskillen; *Treasurer*, W. Freudenthal, Esq.; *Secretaries*, J. Evans and F. W. Madden, Esqs.; *Foreign Secretary*, J. Y. Akerman, Esq.; *Librarian*, J. Williams, Esq.; *Members of the Council*, T. J. Arnold, Rev. C. Babington, J. B. Berghie, J. Davidson, B. V. Head, J. F. Neck, Rev. A. Pownall, Samuel Sharp, G. H. Virtue and R. Whitbourn.

ZOOLOGICAL.—June 26.—Dr. E. Hamilton in the chair.—The Secretary called the attention of the meeting to a fine specimen of the Californian vulture (*Cathartes Californianus*, Shaw) lately received in the Society's Gardens.—A communication was read from Mr. G. Krefst, containing 'Descriptions of New Species of Australian Snakes, of the Genus *Hoplocephalus*.'—A communication was read from Dr. J. C. Cox, of Sydney, containing characters of six new Australian Land Shells.—Mr. T. J. Moore communicated some notes on the habitat of *Chauna Derbiana*, which appeared to be the littoral of New Granada, and not Central America, as had been previously supposed.—A paper was read, by Mr. H. Adams, 'On the Shells collected by Mr. S. W. Baker during his recent Explorations in Central Africa.' Two species of *Unio* contained in Mr. Baker's collection were considered by Mr. Adams to be new to science, and described under the names *U. Bakeri* and *U. acuminatus*.—Mr. Fraser exhibited and made remarks on a pair of Horns of the Philippine Deer (*Cervus marianus*, Desm.).—Mr. H. E. Dresser read some notes on the nesting of the Booted Eagle (*Aquila pennata*), and exhibited specimens of the eggs of this bird recently obtained by himself in Central Spain.—Mr. Blyth exhibited some pairs of Horns of different varieties of the African Buffalo (*Bubalus Caffer*), and pointed out the distinctions between the Central African and Southern forms of this species.

ENTOMOLOGICAL.—July 2.—Sir J. Lubbock, Bart., President, in the chair.—The Hon. T. De Grey, M.P., and C. Ward, Esq., of Halifax, were elected Members.—Mr. Stainton exhibited a head of *Typha latifolia*, for the purpose of showing the mode of feeding of the larva of *Laverna phragmitella*; also, specimens of a *Gelechia*, very similar to *G. leucomelana*, bred from galls formed on *Gypsophila saxifraga*, and found at Mentone.—Mr. Bond exhibited a specimen of *Dianthia cæcia* and a *Phycita*, probably new, both captured in the Isle of Man by Mr. Hopley; also specimens of *Lesia philanthiformis*, bred from pupæ sent to him by Mr. Greening, from the Isle of Man.—Mr. Edwin Shepherd produced a specimen of *Dianthia cæcia* from Bentley's collection, supposed to have been captured many years ago in Yorkshire.—Mr. Edward Saunders exhibited a collection of Mexican butterflies, amongst which was a gynandromorphous *Pieris Euterpe*.—Mr. Pascoe called attention to an extract from Von Tschudi's 'Thierleben der Alpenwelt,' and to a paper, by Mr. Albert Müller, in the last number of *The Zoologist*, with reference to insects at considerable elevations in Alpine regions settling on and sinking into the snow through the radiation of heat from their bodies, confirming some observations of Mr. Pascoe communicated to a former meeting of the Society. A discussion ensued, in which Prof. Westwood and Brayley took part.—The President directed attention to an article in the *Comptes Rendus* for the 4th of June, 1866, by M. Balbiani, in which the author, as the result of observations of his own, advanced a theory that the Aphides are true hermaphrodites.—Mr. Stainton mentioned that much injury had been done to the rye in the neighbourhood of St. Étienne, which he believed was caused by the larva of *Ochsenheimeria tawella*.—Mr. Stevens exhibited *Dicranoccephala Wallickii*, from Northern India, and *D. Bowringii*, from Southern China.—The Rev. Douglas Timins

communicated notes on the larva of *Charaxes Jasius* and *Melitæa Provençalensis*.

ROYAL INSTITUTION.—May 4.—Sir Henry Holland, President, in the chair.—'On Recent Progress in the History of proposed Substitutes for Gunpowder,' by Prof. F. A. Abel.

May 25.—Sir H. Holland, Bart., President, in the chair.—'On the Shooting-stars of the Years 1865-6, and on the Probability of the Cosmical Theory of their Origin,' by Mr. A. S. Herschel.

June 1.—Sir H. Holland, Bart., President, in the chair.—'On the Opalescence of the Atmosphere,' by Mr. H. E. Roscoe.

June 15.—'Experiments on the Vibrations of Strings,' by Prof. J. Tyndall.

July 2.—Sir H. Holland, Bart., President, in the chair.—The Duke of Edinburgh was elected an Honorary Member; R. Cockerton, Esq. was elected a Member.

SOCIETY OF ARTS.—June 27.—W. Hawes, Esq., Chairman of the Council, in the chair.—The Secretary read the Annual Report of the Council.—Silver medals have been awarded by the Council as follows:—To Mr. J. C. Morton, for his paper 'On London Milk'; to Mr. T. Gray, for his paper 'On Modern Legislation in regard to the Construction and Equipment of Steam-ships'; to Dr. J. L. W. Thudichum, for his paper 'On the Diseases of Meat as affecting the Health of the People'; and to the Hon. C. G. Duffy, for his paper 'On some Popular Errors concerning Australia.'—The following Members were elected officers for the ensuing year:—*President*, H. R. H. the Prince of Wales; *Vice-Presidents*, Edward Akroyd, Lord Berners, W. H. Bodkin, Sir J. P. Boileau, Bart., The Earl of Caithness, Harry Chester, H. Cole, Lord De l'Isle and Dudley, The Earl Granville, K.G., W. Hawes, C. W. Hoskyns, Lord H. G. Lennox, Lord Lytton, Right Hon. Sir J. S. Pakington, Bart., Sir T. Phillips, The Marquis of Salisbury, Sir F. Sandford, Sir J. Kay Shuttleworth, Bart., T. Twining, and Vice-Chancellor Sir W. Page Wood; *Council*, John Bell, Prof. Bentley, D. R. Blaine, J. B. Denton, J. Easton, P. Graham, H. Maudslay, J. S. Pakington, Col. Scott, R.E., B. Shaw, Alderman Waterlow, and G. F. Wilson; *Treasurers*, W. T. Mackrell and S. Teulon; *Auditors*, J. Murray and P. Wright; *Secretary*, P. Le Neve Foster; *Financial Officer*, S. T. Davenport.

MEETINGS FOR THE ENSUING WEEK.

TUES. Ethnological, 8.—'Tribes of the Nile Basin,' Mr. Baker; 'West Coast Indians, Vancouver's Island,' Mr. Sproat; 'Aborigines of Andaman Islands,' Mr. Nash.

SAT. Botanic, 9.

FINE ARTS

THE FRENCH ART-EXHIBITION OF 1866.

Paris, June, 1866.

THERE are few remarkable portraits in the Exhibition. Perhaps the finest for delicacy, refinement, and for purity of colouring, is M. C. Jacquand's 'Portrait of the Countess Mimerel.' It is the portrait of an elderly lady, full of dignity and sweetness. Age appears a grace, so well is it borne. M. A. Loudet's portrait of General Renault, senator, is a remarkable work. The head is well studied, and is, albeit highly finished, full of strength. It is an ideal head of a soldier. It is a pity that the eye is led from it by the bright red of the grand cordon, and the trousers, and the gold lace. These kill the face. M. A. Tissier's portrait picture, called 'The Completion of the Louvre,' is probably meant to be an historical work. M. Visconti, the architect, is presenting and explaining his plans to the Emperor and Empress, who are sitting at a little table, with their ladies and gentlemen-in-waiting around them. All the figures are wanting in dignity. The portrait of the Empress, with a yellow tint thrown across it, is a libel; and the figure and face of the Emperor are ungainly and commonplace. Now, whatever may be the personal defects of the Third Napoleon, no observer could truthfully say that his appearance was commonplace. We have only to contrast this rendering of him with that of M. Cabanel, in last year's Exposition, to see the difference between the wise obser-

vant artist, who can select and reject, and the mediocre artist who can only copy from Nature.

Before turning to the landscapes, a few words on the two gems exhibited by M. Blaise Desgoffes. They are studies of flowers, jewels, china and fruit. The rich colours, exquisitely blended, are delightful to the eye. The finish is wonderful, while every touch is free and sharp. The ivory cup in No. 559 is perfect for texture and beauty of colour. We can give these two delightful works no higher praise than that of saying they are fully equal to the pictures M. Desgoffes exhibited last year, and which were noticed in these columns. The qualities as a painter which M. Desgoffes possesses, he possesses in perfection.

First among the landscape-painters in the Exhibition, this year, stands Théodore Rousseau. He exhibits two studies in the forest of Fontainebleau. One is a sunset; and the glory of Orion setting in the west, laying "fiery fingers" through the depths of forest foliage, here leaving deep shades of olive green, and there burnishing the leaves into showers of gold; could not be more delightfully put upon canvas. The full blaze of the setting sun upon a thin row of trees to the left of the picture, where every leaf is a leaf of gold, is an exquisite bit of beauty.—François Bonheur's cattle-piece is a fair and skilful picture, much in the manner of his illustrious sister Rosa.—M. E. Fromentin's charming landscape, full of beautiful bits of light and shade, is enlivened and completed by the march of the wandering tribe of Arabs; some being borne across the stream, and others toiling up a steep, but all in picturesque confusion, and presenting charming accidents of colour.—A view of the Roman Campagna, by M. Lanoue, is a broad, airy landscape, flooded with Italian sunlight.—But what have we here! A horrible bit of patchwork of dabs of colour, without harmony, without beauty of any kind. It is called 'A Turkish Cemetery beyond the Adrianople Gate, Stamboul,' and is perpetrated by M. J. A. Laurens. Would they admit it to the Art-Gallery of the Pantheon in Oxford Street?—But here is something stranger still. A figure closely bound, as in a winding-sheet, in white drapery patched with gold. The young person is loaded with flowers, as dry as artificial flowers on a lodging-house chimney-piece; and with a face—well, fair enough for such flowers. The Catalogue informs us that this is 'Ophelia.' A spectator can only shrug his shoulders and pass on, and be merciful, bearing in mind that the mistake is by a lady.—In the whole Exhibition there is not a finer bit of colour, a sweeter landscape, than that marked 'Le Crépuscule,' by M. F. H. Nazon.—A view of Florence, in water-colours, by Clara Montalba, is a charming study; finished, yet with the strength and freshness of a sketch in it.

In a vast miscellaneous collection of paintings like this, which stretches along the broad galleries of the Palais, it is impossible to avoid doing a little injustice. Unknown genius may be lurking in a corner, and may be passed unregarded. But there is this comfort: Genius must prevail; unless, indeed, the patience be wanting, as in the case of the poor boy who, at the opening of the Exhibition, finding his work rejected, fetched it away heart-broken, and in the night, shot himself. There are many ambitious pictures in the galleries. There is much ambition that has overleaped itself. All the scriptural subjects, all the religious subjects, are poor and mean. Perhaps M. C. H. Michel's deserve exception from this general condemnation; and Mercadé's picture of the body of St. François d'Assise claims mention, not for any power of idealization, not for any dignity that is in it, but for some good drawing. The picture itself is muddy in tone. Ste. Claire, followed by her nuns, is kissing the hands of the corpse—a corpse that suggests the charnel-house and not the church. As we looked at this picture our thoughts wandered to that 'Death of Ste. Claire,' by Murillo, which was lately sold out of the Aguado collection. Between Murillo and Mercadé, of Barcelona, there is an incline indeed! 'The First Interview of Machiavel with Cesar Borgia,' by M. Faruffini, of the Academy of Pavia, is a striking picture; both the figures are well studied and conceived, and there is intellectual light in the two heads. Spanish art

is more strongly represented than usual, by Antonio Gisbert and Eduardo Zamacois, the latter being a pupil of Meissonnier. M. Gisbert's 'First Interview of Francis the First with his betrothed, Eleanor of Austria,' is, perhaps, on the whole, the best historical picture in the Exhibition. The colour is admirably balanced; the figures are all full of dignity, and the two principal subjects, the king and his betrothed embracing, are charming. The king appears a most kingly and, at the same time, tender suitor. M. Zamacois has painted the entry of the *torreros*, in their rich and gaudy attire. The fellows are broad-shouldered, with determined, bull-like faces; they are all dissimilar in feature, but akin in expression. M. Meissonnier has a worthy pupil. Apropos of Meissonnier, he should be congratulated on the promising appearance made by his son. Jean Charles Meissonnier has two cabinet-pictures in the Exhibition, of which it cannot be said only that they are full of promise: they are delightful pictures, and show the son to be worthy of the father. The picture called 'Taking Tea' is painted very much in the manner of the elder Meissonnier. The two figures, an elderly man and an elderly lady conversing across a little elegant tea-table, are both delightful, life-like, graceful studies. The texture of the lady's blue velvet jacket against the white satin skirt, and then, again, the white satin against the snowy linen of the cloth upon the table, prove how successfully the son has studied under the father. The rich transparent brown of the screen behind, the finished details, show a patient skill that promises the world a second Meissonnier equal to the first. Among the miscellaneous pictures is an excellent one by Charles Moreau, called 'Convalescence.' The old man's querulous expression is a true bit of Nature, and the entire picture is well painted. The two studies of Eastern women,—the 'Armenian' and the 'Femme Fellah,'—by Charles Landelle, are two beautiful examples of this artist's genius; the colour in both is rich and clear, and the heads are fine types of the highest eastern beauty. M. Marie's little Italian girl is a rare rich study, worthy of Decamps. M. Marchaux's 'Cleopatra,' at full length upon the earth, is finely conceived; there is a wild and savage glow in the dark eyes that burn out of the canvas. It is a passionate face, hoping, waiting, expecting. 'The Wife of Potiphar meditating her Revenge' is a picture that should not be passed over. The face of the woman, just risen from her couch, has an intense expression of passion. The entire figure is finely drawn and posed; it is by M. H. F. Chopin. —'The Confessional,' by J. Tissot,—a mysterious, graceful lady in black, who has evidently had much to confess,—draws a sympathetic crowd. Painted incidents in the life of Buonaparte or Josephine, whether well or ill executed, are never without eager spectators. In M. Viger Duvingau's 'Souvenir de Malmaison,' the Emperor is presenting a rose to Josephine, who is surrounded by her ladies. A more lifeless group of dolls, the Empress included, could hardly be painted. Yet it makes impressionable Parisian ladies cry, 'Cette pauvre Joséphine!'

The leading nudity of the Exhibition is the 'Femme au Perroquet,' by Gustave Courbet. It is already photographed, and in every shop-window. It is a finely-drawn reclining figure of a woman toying with a parrot. The skill and power of the artist are undoubted. He is a master of drawing. But conceive such a subject in the English Royal Academy! There is neither dignity in it, nor classic warrant for it. But this year has been fruitful in subjects that would shock, not only Mrs. Grundy, but very many much less sensitive people.—M. Saint-Pierre's 'Sleep of the Nymph,' from one of André Chénier's Idylls, is perhaps the purest in tone and treatment of the wholly undraped school. But M. E. Leroy, J. J. Lefebvre, A. E. F. Lecadre, V. H. Juglar, and Adolphe Jourdan are sinners with their brush, from whose canvases people hurry on apace.

We must not forget two exquisite bits of Breton life, by Eugène Leroux. The 'Breton Servant' is worthy of Wilkie. M. Fortin's 'Beggar-Boy' is an excellent study from life, that would please many English connoisseurs.

The sculpture, thrust this year into a long nar-

row place, which the *Evénement* calls a "cave" (the writer should have seen our old Sculpture Gallery at the Royal Academy!), includes many works of average merit. The dead Abel, of Feugères des Forts, is the most prominent—we are not sure that it is not the best—of the three hundred large and small works massed in the sculpture corridor. M. Carpeaux's design for the Pavilion of Flora, at the Tuileries, is full of original power. The subject is not a little pretentious. It is Imperial France carrying light through the world, and protecting Agriculture and Science. M. Carrier-Belleuze has some works remarkable for those special excellencies which have made him a favourite among the bronze-workers of Paris.

We had nearly forgotten a rich bit, among the drawings. It is Epsom Races, by a Belgian artist, M. Van Elven. The drawing is a very fair one. But, strange to say, there is not an English man or woman on Epsom Downs. The women in the front are French from head to foot; and an indecent episode in the corner, completes the foreign atmosphere which M. Van Elven has contrived to throw over our great national race. B. J.

FINE-ART GOSSIP.

WE have received some photographs from statues by Mr. Mozier, of Rome,—a name most of our readers will recall as familiar to them at the International Exhibition. This very able sculptor affects the severe and earlier form of Greek design as his model in style, and reproduces it with a success which, for a modern, is remarkable. Undoubtedly, much might be expected from the adoption of this phase of sculptural style as a point for departure in modern carving; far more, indeed, than from the somewhat sepiaceous later manner which has found favour with the sculptors of this age. The severity of the earlier models suits admirably those abstract presentations which have always been declared most apt to Art in marble, and is less fortunately applicable to romantic themes. This is illustrated by the photographs now in question, one of which, *Il Penseroso*, represents with undeniable success the grave and impersonal theme. Another, *Rebekah at the Well*, though by the same hand, and a work of thought, fails exactly where we should expect, in being more personal and picturesque. *Il Penseroso* cannot be overpraised for the simplicity and gravity of its design. A veiled figure, one of the series, despite Mr. Mozier's ability, is unapt to the material as here treated in the usual modern manner. The design, of course, is original.

A well-known artist writes:—

"June 30, 1866.

"Allow me to tender you my sincere thanks for your article in the last number of the *Athenæum* on the treatment of the landscape-painters by the members of the Royal Academy. As the *Athenæum* is the only journal in which the artistic world place any confidence, I trust your remarks will cause the more liberal members of the Academy to exert themselves in our favour, and that, at least, we may have a share of the space at their disposal, and a few of our works placed in more prominent positions than has been the case for many years. As most of the landscape-painters have met with similar treatment to myself, I will mention my own case. I have been a contributor to the Academy Exhibitions for eighteen years, and during that time I have only had one picture hung on the line, and for that I am indebted to a personal friend being one of the hangers; with this one exception, most of my principal works have either been hung next the ceiling or returned (last year the former was the case, and this year my two principal pictures were returned). While the line space is filled up with what are called figure-pictures, many of which are in reality nothing more than pictures of studio furniture and costume, and very often four or five are by the same painter, others cannot get one small picture in to represent them. I would suggest that, until the Academy have more space at their disposal (which event does not seem probable for some years), no artist should have a second picture hung on the line until every contributor whose work had

been accepted had one placed where it could be seen properly (Members and Associates, of course, excepted). But I think they also might share some of the space they now occupy with six and eight pictures, and nearly thirty feet of the line, with their less fortunate brethren. If such a plan were advocated by your powerful journal, it would confer a great boon on many."

"A LANDSCAPE-PAINTER."

A picture, by M. Alma-Tadema, now at the French Gallery, Pall Mall, to which we drew passing attention some weeks since, is worthy of additional notice, because it illustrates a novel phase of design and the acquisition of a new field for study. This work is numbered 3, *The Return from Shopping*.—A Roman matron, attended by a strapping young male slave, who is heavily laden with purchases, accompanied by her daughter, a well-grown damsel, and her little, self-willed, much-indulged son. This party approaches the entrance to their residence, the valve of which is held back by an older servant, who has stepped into the street for the purpose, and now attends the entry with a profoundly obsequious mien. All the details of costume and architecture have been studied and reproduced from antique models with great care, to a most interesting result, by M. Alma-Tadema. The robes of the women, the garments of the boy, the diverse clothing of the slaves as proper to their offices, the painting of the house-walls, the fittings of the entrance, the contents and decorations of the atrium as revealed by the open door, the manner of paving the street, both as respects the roadway and footpath, show how much the painter has, for our benefit, profited by modern researches of this nature. M. Alma-Tadema reproduces in some respects the peculiar manner of M. Leys. This is true as regards that neglect of the surface of their pictures, which gives an unfinished appearance where it ought not really to be, to the injury of both artists' works. They resemble each other in the employment of strong and opaque colouring. M. Alma-Tadema is to be compared, by no means to his own advantage, in this point with M. Leys, whose facility with lucid and semi-transparent tints gives him an enormous superiority in colour, as well as in reproduction of the actual textures that present themselves to the artist, and may be happily or unhappily dealt with, according as his power admits. The design of this picture exhibits a good deal of humour. The doorkeeper is a wily, elderly Italian, with a high back to his skull, and long narrow jaws that slope to the front and downwards to a pointed chin. He has ash-brown and scanty hair, stoops as he stands, holds his face forwards, and looks down, with a steady, glowering smile, or simper, in the corners of his mouth. By many little crafty services he has got the comparatively easy janitor's berth, while his fellow-slave, apparently a Briton, with four times the strength, honesty and loyalty, holds the subordinate place of page, is led out to carry the umbrellas and long cloaks of the idle lady and her companions, taking the chances of rain or sunshine as they come, and brings the load home again, with the addition of a huge, prickly aloe-plant in a pot, which stabs him in the breast as he bears it under one arm; held in the other, a rhododendron slaps him in the face at every step.

One of the oldest things noticeable at the National Portrait Exhibition is that No. 355, *Robert Devereux, Second Earl of Essex*, dated 1594, then twenty-seven years of age, and No. 362, *Queen Elizabeth*, both belonging to the Earl of Verulam, and heirlooms we believe, are dressed in a black stuff which is obviously of the same nature and pattern. There would be, of course, nothing unusual in the fact of a ruler bestowing rich stuffs on a favourite subject. We remember how, so long ago as the eleventh century, William the Conqueror was provoked to swear by the "light of God" that Roger Fitzosbern, son of William, Lord of the Isle of Wight and Earl of Hereford, should remain in prison during the rest of his reign, because he treated contumeliously the splendid gift, "surcoat, silken tunic, and mantle of precious ermines brought from abroad," which the King sent to

the said Roger, then a prisoner of rebellion. Henry the First exasperated the very soul of Robert Courthouse, a prisoner, by inadvertently sending a new, but torn, robe.

The sale of the celebrated collection of drawings by the old masters, of the late Rev. Dr. Wellesley, has been continued during the past week at the rooms of Messrs. Sotheby, Wilkinson & Hodge. We quote some of the more interesting lots, with the prices they obtained: Cattle crossing a Brook, by Claude, 98*l.* (Colnaghi);—View of the Piazza St. Marco, in pen and sepia, by Canaletti, 38*l.* (Colnaghi); The Jesuit Church, by the same, 34*l.* 5*s.* (Colnaghi);—Hans Hemmelinck, by himself, 21*l.* (Whitehead);—Portrait of John Wilks, by Hogarth, 18*l.* (Whitehead);—A beautiful Portrait of Queen Jane Seymour, by Holbein, 57*l.* (Addington);—A Sea Piece, in Stormy Weather, in pen and sepia, by Claude, 50*l.* (Colnaghi); A Shepherd seated on the Stump of a Tree, by the same, 37*l.* (Whitehead);—Portrait of a Young Lady, by Sir Peter Lely, 18*l.* 18*s.* (Colnaghi); The Duchess of Cleveland, by the same, 80*l.* (Addington);—Profile of a Lady, 58*l.* (Colnaghi);—The Count de Ligny, by Lucas van Leyden, 22*l.* 10*s.* (Clement);—Portrait of Francis the Second of France, by Janet, 54*l.* (Colnaghi);—The Pope, seated with Four Cardinals, by Pinturicchio, 20*l.* (Whitehead);—View in Rome during the Carnival, in sepia, by Claude, 44*l.* (Colnaghi);—Two full-length Figures, in pen and sepia, by Perugino, 37*l.* (Addington); The Marriage of the Virgin, by the same, 38*l.* (Whitehead); Full-length of Men in Armour, by the same, 23*l.* (Addington); The Saviour on a Throne, by the same, 30*l.* (Clement);—The 'Adoration of the Shepherds' (being the first idea for the fresco at Perugia), 38*l.* (Whitehead);—Mercury and Argus, in pen and indian ink, by Claude, 68*l.* (Hayes); The Fishermen, by the same, 51*l.* (Whitehead); An Open Country, by the same, 8*l.* (The Earl of Warwick); Jacob and the Angel, by the same, 37*l.* 16*s.* (Hayes);—Portrait of Isabella Sforza, in red chalk, by Titian, 20*l.* (Addington); Study of an Old Oak, by the same, 42*l.* (Clement); A Landscape, by the same, 26*l.* (Whitehead);—Portrait of Adolph Hillhövius, by Lucas van Leyden, 18*l.* 1*s.* (Whitehead);—Embarkation of St. Ursula, by Claude;—a study for the picture in the National Gallery, 70*l.* (Colnaghi); The Shepherd and his Flock, by Claude, 42*l.* (Addington);—The Setting Sun, by Claude, 66*l.* (Colnaghi); Ruggiero and Angelica, by Titian (engraved by C. Cort), 30*l.* (Grundy).

MUSIC AND THE DRAMA

BY SPECIAL DESIRE.—MR. CHARLES HALLE'S BEETHOVEN RECITALS, St. James's Hall.—THE EIGHTH and LAST RECITAL will take place on WEDNESDAY NEXT, July 11, to commence at Three o'clock precisely. Programme: Sonata, in E major, Op. 109, Beethoven; Song, Miss Edith Wynne; Sonata, in A flat major, Op. 110, Beethoven; Song, Miss Edith Wynne; Sonata in C minor, Op. 111, Beethoven. Pianoforte, Mr. Charles Halle; Accompanist, Mr. Emil Berger.—Soft Stalls, 10*s.* 6*d.*; Balcony, 7*s.*; Area, 3*s.* Tickets at Chappell & Co.'s, 50, New Bond Street; and at the Hall, No. 28, Piccadilly.—N.B. On this occasion the entrance for all parts of the Hall will be by the Piccadilly door only.

MR. ARTHUR S. SULLIVAN has the pleasure to announce that Miss. MEHLIG has delayed her departure from England in order to PLAY at his Grand Orchestral Concert, WEDNESDAY EVENING, July 11.—Stalls, 10*s.* 6*d.*

MR. ARTHUR S. SULLIVAN'S GRAND ORCHESTRAL CONCERT, St. James's Hall, WEDNESDAY EVENING, July 11, Eight o'clock.—Madame Lind-Goldschmidt, Miss Edith Wynne, Mr. W. H. Cummings, and Mr. Santley. Pianoforte, Miss. Mehlis; and Mr. Franklin Taylor. Principal Violin, Mr. Henry Blagrove. Conductor, Mr. Arthur Sullivan.—Stalls, 10*s.* 6*d.*; Unreserved Seats, 5*s.* and 3*s.*; I. Cock, Addison & Co. 63 and 65, New Bond Street; principal Music-sellers and Libraries; and at Austin's, No. 28, Piccadilly.

MADAME LIND-GOLDSCHMIDT will SING at St. James's Hall, on WEDNESDAY EVENING, July 11, at Arthur S. Sullivan's Orchestral Concert. Secure your Tickets at Lamborn Cook, Addison & Co.'s, 63 and 65, New Bond Street. Stalls, 10*s.* 6*d.*; Unreserved Seats, 5*s.* and 3*s.*

NEW PUBLICATIONS. PIANOFORTE MUSIC.

A brief account may be commenced to-day of some of the music which has accumulated into a rather formidable heap during the past quarter of the year.

The eighteenth series of the superb edition of Beethoven's works, in course of issue by Herren Breitkopf & Härtel, Leipzig, claims precedence.

It is devoted to the Magician's slighter pieces; some of which are new to us,—as, for instance, the posthumous *Rondo* in c, numbered Op. 129. This may almost pair off with the other *Rondo* in c (Op. 51, No. 2), which is well worth the adoption of any delicate pianist, since a more exquisite *solo* does not exist. There is less variety in this Op. 129; but the real subject is developed with the hand of a genius. Then, how full of matter are the six Minuets (Op. 105), which are also unfamiliar! Remark especially the grace of No. 2. It might have been thought that the world had nothing to learn in respect to Beethoven's oriental prodigality of fancy. We never felt it so strongly as while turning over the leaves of this collection of what its author possibly considered "unconsidered trifles." The book contains thoughts of beauty sufficient to suggest a long life's labours to many a meaner musician; and these may be ranked with the sketches and drawings of Michael Angelo. The man who conceived 'Il Pensiero' at Florence, and the Sibyls on the roof of the Sistine Chapel, and who built the church among the ruins of the Baths of Diocletian,—who could throw off passing fantasies of a grace and delicacy as fascinating as his power in colossal creations was overpowered,—does not occupy a higher throne in Art than does the composer of the c minor Symphony, the Pianoforte Concerto in e flat, the 'Kyrie' of the Posthumous Mass, and lastly these pieces, most of which, nevertheless, a child may master technically.

Next a packet of music from a firm hand, that of Herr Pauer, is to be opened. The industry of this excellent Professor cannot be too strongly dwelt on as rare. Here, as his sixtieth work (Leipzig, Kistner), we have a set of *serious variations* on a theme from 'Samson,' "My faith and truth," which is about as good as any set of its kind that could be named. In a lighter strain is his "Andante Piacerevoli," built on an elegant theme. His "Valse Mélodique" bears, perhaps, too ambitious a title, the subject being less spontaneous than a melody should be. Two stages later, we come on yet one more "Tarantelle," which is of fair Tarantella quality,—on a pretty trifle, "Chanson du Savoyard,"—and further on a vigorous transcript of the spinning chorus from Haydn's 'Seasons'—on one more picturesque of Mendelssohn's setting of Moore's Venetian "When through the Piazzetta" (the above published by Ewer & Co.). This list may be thought to represent work enough, especially when it is added that every bar of such labour is honestly executed and carefully finished. But Herr Pauer, as his Historical Concerts gave the world to know, is no less indefatigable in research than he is diligent in composition. He offers rich fruits of his reading in his *Old Pianoforte Music*, six numbers (Leipzig, Senff; London, Ewer & Co.). More timely a publication could not be, since a large section of players and those played for, naturally enough satiated with the sickly trash of late deluging the public, are returning to the more wholesome fare provided by their ancestors. Herr Pauer has been musically happy in the selection of his specimens, which, "though ancient, are not old," as was well said regarding certain poetry by a thoroughly accomplished critic. They contain a variety of melody which will surprise those who have been used to conceive that "tune," as distinct from "science," is an invention of modern times. It would be impossible to name a more interesting collection than this.

M. Stephen Heller is in danger of becoming mannered. "Sham upon sham," said the Doctor in Miss Edgeworth's 'Mauveering,' "is too much for any man." Reverie after reverie must deteriorate the force of thought and invention, because such habit of mind discourages that commerce with the outer world, which no one concerned in one of the two most representative among the arts (Drama, the first; Music the second) can afford to neglect. In these, *Deux Cahiers*, Op. 114, and his three *Ballades*, Op. 115 (Schott & Co.), it will be seen that "the light of other days is faded." M. Heller cannot write a bar which is vulgar, but he may force himself to write when ideas present themselves languidly, and this seems to be his present case.

Some small "Flying Leaves" (to translate, as in

this present article, German titles) by Oscar Weil, (Op. 6,) (Leipzig, Breitkopf & Härtel) shall close to-day's account. These are not without grace, nor without style. Herr Weil has not "heard the chimes at midnight" for nothing. If they are without originality, why almost every known composer has begun by being a copyist, and thus this absence of any marked feature should not be taken too severely to heart by those who sit in judgment. Herr Weil's case is "adjourned."

HER MAJESTY'S THEATRE.—Why Mozart's 'Die Entführung' has been less seldom heard than his three other popular operas, and may be said, like 'Idomeneo,' 'Così' and 'La Clemenza,' to have been comparatively shelved, is to be explained in two sentences. The story is silly; the voices required for the music are exceptional—a *soprano* of great compass upwards, a bass, with a great compass downwards. Yet neither 'Don Juan,' 'Le Nozze' or 'Il Flauto' is more "worthy" (as grammarians have it) than this delicious comic opera, which well merits an extended study. To-day only a few of its characteristic points can be noticed. First, an amount of local colour nowhere else attempted by Mozart. There is nothing of Spain in 'Don Juan,'—nothing in 'Le Nozze' (save the brief use of the well-known *Fandango* previously employed in a more developed form by Gluck in his ballet 'Don Juan'); whereas, not even Weber's self in his 'Preciosa' and 'Oberon,' not even Signor Rossini, in the mountain-music of his 'Guillaume Tell,' have surpassed, in adaptation of known national forms and peculiarities, the Turkish music of 'Il Serraglio'; beginning with the bright overture which we rate even higher than the overture to 'Figaro.' Parenthetically, let the passage at the sixty-fourth bar be noted as the first example of that peculiar effect, which has been made such account of in the 'Tannhäuser' Overture, as though it were invented by Herr Wagner. Nothing, to return, can exceed in spirit, brilliancy and use of the 'Janissary' effects the chorus which introduces *Constance* (from which Beethoven did not disdain to borrow a phrase for the final chorus to his 'King Stephen'), save it be the last chorus, closing the opera. The vivacity and variety given by these, as contrasted with the sentimental portions of the story, are admirable, and were exceeded by no other of Mozart's choral stage effects.† Then, the humour of *Omin's* part separates it from anything else from its master's hand, save it be the Birdcatcher's music in 'Il Flauto.' What can exceed the sulky stupidity of his interrupted romance in the apple-tree? the burly rage of his two grand airs (the second of which is curiously paired by the Pedlar's song in Mendelssohn's 'Son and Stranger')? his stealthy, solid tipsiness in the drinking duet with *Pedrillo*? Among further strokes of humour may be noted the outburst of *Blondine's* shrewish jealousy in the quartet which ends the second act, which is as eminent a masterpiece in point of its natural combination, within limits of form, of opposite humours, as the Quartet, "Non ti fidar," in 'Don Juan.' Among other delightful fancies, *Pedrillo's* guitar romance (thoroughly original), and the happy couplets, going round from voice to voice, with which the drama closes. The above are far more dramatically precious than the airs of sentiment and parade, which, as he himself confessed some years after they were written, are too long drawn. It is on the comic and characteristic portions of 'Il Serraglio' that its strength rests.

We could go in this strain, exemplifying and comparing, much further, but forbear; and shall now speak of the performance at Her Majesty's Theatre. Miss. Tietjens gives her utmost to the part of *Constance*; but we cannot agree with her wholesale admirers in commending her execution of the florid music, which, however carefully executed, is heavy and incomplete. It would have required labour to give an organ so powerful as hers unerring flexibility: had this been given, she might

† That we may not be thought to force a case at random, the reader may be reminded that the forcible choral effect closing the ball-room scene in 'Don Giovanni' is not Mozart's. In the score there is no indication of anything of the kind—the act being ended, as is a similar act in 'Le Nozze,' by the principal characters alone.

have taken rank as a second Catalani. The point of her career is passed in which this could be done, were she or her public aware of the difference between "almost" and "altogether." We cannot accept Dr. Gunz as *Belmonte*. He gets through his music with German integrity, it is true, and his voice is sufficient, but it is ill delivered; and he might be singing in Hottentot, not Italian, text. *Osmín* shows Herr Rokitansky to great advantage. He has a real, deep bass voice, and has exercised it well. The passage music, as mercilessly thrown into his part as if Meyerbeer had done it, is neatly executed; and he has what even our lazy tenors disdain to provide themselves with—a real shake. Moreover, he looks the character well, and behaves as *Osmín* should, though not so subtle and grotesque as his humour as the last *Osmín* we saw, M. Bataille, at the Théâtre Lyrique. Mdlle. Sinico (always acceptable) is an arch *Blondine*. Signor Stagno has "the makings" of a light and, what is rarer, a comic tenor, and was lively and personable as *Padrillo*; but he was at fault in his recitatives—a fault not to be overlooked. The orchestra and chorus did their work well, and with a certain air of enjoyment. The scenery and dresses were sufficient without superfluous luxury. On the whole, this revival is most welcome.

ROYAL ITALIAN OPERA.—The value of a thoroughly prepared artist made itself felt the other evening at the Royal Italian Opera, when Mdlle. Artôt at once and most skilfully took the part of *Rosina* to replace Mdlle. Patti. A word concerning the last-named excellent artist. Some among our contemporaries are disposed to take exceptions to her stature as unbefitting the part of a *Carolina* in 'L'Étoile.' Such being the case, it may not be amiss to offer a reminiscence in regard to 'L'Étoile.' Meyerbeer, as every one who approached him must have known, was fastidious to the utmost limits of caution in the selection of his artists,—the assertion being attested in the letter from him which prefaces the Library Edition of 'L'Africaine.' He said, in our hearing, that he had an express reason for entrusting the part of *Caterina* to Madame Vandenhoevel-Duprez because of the fragility of her appearance and voice, which made her moral ascendancy over that muscular Muscovite, Peter Baas, the shipbuilder's workman at Saardam, doubly striking by contrast. While we are talking about 'L'Étoile,' let us correct another error, one into which the *Gazette Musicale* has fallen when advertising to its late revival at Covent Garden. It is mistaken in stating that the part has been only sung there by Madame Bosio and its present representative; overlooking the excellent performance in it of Madame Miolan-Carvalho, and its last year's presentation by the original *Caterina*, Madame Vandenhoevel-Duprez. Every one is unanimous as to the value of Madame Lemmens-Sherrington as *Prascevia*. We understand that 'Le Nozze' is in rehearsal. Why so late? is a question every one may ask. Every one is well nigh satiated with music at the time present. Our managers might purposely avoid the "run" of the season for their most important productions. To make matters odder, Ricci's ridiculous 'Crispino e Comare' (why produced at all is a mystery), is, according to the advertisements, to pass first; so that let no one wonder if 'Le Nozze' be postponed, as is the case with 'Don Sebastian,' promised for Mdlle. Artôt, till another year, or *sine die*.—The *Orchestra* states that Mr. Alfred Mellon's Concerts, which will begin in August, will this year be continued till December, when the theatre will be given over to Pantomime.

PRINCESS'S.—This theatre re-opened on Monday with a new drama by Mr. Watts Phillips. It is entitled 'The Huguenot Captain,' and consists of a few striking incidents, which are made the vehicle of much picturesque action. It is in three acts, and of these the first is most effective. Here we are introduced to the tavern of the White Cross, which is visited by the Duke Hector, son of the widowed Duchess d'Armenonville, who with his gallants take the liberty of interfering with some Bohemians

who are amusing themselves, after the manner of stage-gipsies, innocently enough. One of the mad-cap train is the sergeant *Annibal Locust* (Mr. George Honey), from whose rough attentions the gipsy, *Juanita* (Miss Augusta Thompson), seeks protection. The Huguenot captain, *René de Pardillan*, rises in her defence, and in so doing provokes the wrath of Hector, who challenges him to a duel on the spot. They fight with two swords each, and Hector falls, apparently dead. The captain has to make his escape, and is followed by the infuriated soldiery. He has to pass the bridge of St. Michel, which is guarded by *Annibal Locust* and two officers. The former occupies the centre, and gets drunk, so that when *René* appears he is able to get his clothes, and, thus disguised, to avoid his followers. Part of this scene is acted in song, and a drunken refrain, in which the words are misplaced, excited much merriment. At length the fugitive captain reaches the Hôtel d'Armenonville, and has an interview with the Duchess, who swears to protect him. He hides behind the curtains of her magnificent bed, and subsequently she discovers that he is the slayer of her son; nevertheless, for her oath's sake, she maintains his secret, resolving on vengeance hereafter. The scenes are all gorgeously placed on the stage, and are exceedingly well acted. The second act has a small amount of dialogue and incident. The materials are meagre in the extreme; but they are supplemented with an elaborate ballet, and some mechanical effects relative to the escape of the incautious captain from a prison. The ballet alluded to is a grand affair, which is much assisted by the introduction of the grotesque French artistes, MM. Flageolet, Clodoché, Comète, and Normande, from the Théâtre Impérial du Châtelet, among a Bohemian troupe. Here the ballet is very cleverly managed, so as to fall in with the general action of the scene, and form part of the dramatic plot. In the next scene, *René*, disguised as a monk, seeks an interview with his lady-love, *Gabrielle de Savigny*, niece to the Duchess (Miss Neilson), but is discovered by the drunken sergeant, and lodged in the old Châtelet prison, from which he is assisted by the gipsies, *Juanita*, and her brother, *Ismael* (Mr. C. Seyton), in escaping. In the third act, the Captain seeks *Gabrielle* in the château, and has to encounter the Duchess, who is determined on surrendering him. A violent love-scene takes place, and some stilted dialogue passes between the three interlocutors; for here the author has endeavoured to write up the dialogue, but it is with difficulty that the interest of the audience is secured,—certainly their sympathies are not excited. Finely acted, and magnificently mounted, with some musical accessories which are highly creditable to Mr. J. L. Hatton and Mr. Charles Hall, this drama, we fear, will nevertheless fail to take a lasting hold on the public mind, and indeed is chiefly valuable for its spectacular illustration, not for its dramatic excellence. Much applause, however, followed the fall of the curtain, and the principal artistes were recalled.

ADELPHI.—A version, by Mr. Burnand, of Offenbach's 'Helen; or, taken from the Greek,' was produced on Saturday with success. The rendering was free and easy, far too much so, we think, and certainly erred in vulgarizing the pleasing wit of the original by broadly exaggerating it into burlesque. The music, of course, was beyond the general capabilities of the company, yet was better delivered than might have been expected. Miss Mellon and Mr. Toole, as *Paris* and *Mene-laüs*, were both good; and Miss Furtado, as *Helen*, did excellent service. The scenery, by Mr. Herbert, was appropriate, though the subject allows but small scope for the exhibition of his talents.

MUSICAL AND DRAMATIC GOSSIP.

THE concerts are not yet over "and gone." Mdlles. *Angèle* and *Peschel* have received their friends in company. Some, however, are drawing to a close. The last of the *Popular Concerts* was on Monday, at which Mr. Halle and Madame Arabella Goddard appeared as pianists.—Mr. Ella wound up with his "grand matinée" on Tuesday. At

this the pianists were Herr Lubeck and Herr Jaell. Of the former, we have hardly spoken sufficiently. He is, no doubt, a forcible and brilliant player, as his handling of Mendelssohn's second *trio* showed; but he is not adverse to "playing down" his comrades (in the *scherzo* the three were not neatly together), and his *cantabile* and *legato* passages want smoothness. The theme of the *andante* was over-expressed. Herr Auer is not yet the player Mr. Ella fondly believes him to be. He wants decision and breadth of style (as was to be felt in Beethoven's *Septett*), and, as we have observed before, plays his own part in, rather than leads chamber-music. Seeing that this journal was the first to mention this young violinist as promising very good things, it is justified in offering counsel rather than the flatteries by which the most promising of artists may be impeded, not helped forward. Mr. Ella is incorrigibly given to sheltering under the wide wing of his self-praise all those who appear at his concerts.

"It is rumoured," says the *Orchestra*, "that the Royal Academy of Music will take up its temporary abode at the South Kensington School of Arts. Prof. Sterndale Bennett, we hear, has been offered its direction, as successor to Mr. Lucas, who has retired."—It was to be foreseen, from the hour when the Society of Arts took the matter in hand, that an attempt to make a move in the direction of Cromwell Road was sure to follow. With regard to the expediency of this there may be many opinions. We are in expectation of the complete published evidence. Our hope of a Government grant does not, at the time present, keep pace with our expectation of the promised Blue Book.

Mr. Cummings, whose value as a tenor singer rises month by month, the other day carried off the first, or thirty guineas, prize given annually by the Catch Club for a five-part glee. The second prize was won by a titled amateur, Lord Beauchamp, for a four-part glee.

M. Gounod's Cecilian Mass was advertised at the Roman Catholic Cathedral in Southwark for Sunday last.

On the authority of a contemporary, we stated, some time ago, that certain church music, by Dr. Stainer, of Oxford, was remarkable for certain uncommon qualities. This was meant for praise. Certain extracts from his 'Gideon,' given in last week's *Orchestra*, are remarkable indeed! We cannot call to mind anything so nonsensical, random and bad, written by a musician, or even an amateur, of any pretension; and are almost tempted to ask whether they are not a hoax?

The engagements for our provincial autumn musical festivals are now all filled up. Among others of importance and promise is that of Miss Edith Wynne, who is retained for Norwich—the singer of singers for the part of *Adah* in Mr. Costa's 'Naaman.'

On the havoc which the present strife in Germany will make in every art, and especially Music, it is superfluous to dwell. Meanwhile, one consequence will evidently be, the flight hitherto of many valuable artists at the very time of year when every foreigner not engaged in provincial "touring" has been used to run across the Channel homewards. Prof. Moscheles has arrived from Leipzig. How, his flight makes us ask, will the present state of affairs affect the Conservatory there? Sad it would be were that College of Art, in many of its important respects and results so admirable and enviable, to "go down" in the thick of the battle.—The opera-houses at Dresden and Hanover are shut.

The "music of the Future" in Munich seems to be following the fate of the Countess of Lansfeldt, Lola with the horsewhip, and to be worried and hurried out of the capital, in defiance of kingly protection. We perceive that Herr von Bulow, the pianist, one of its most strenuous advocates, has been compelled (his friends assert, by persecution) to throw up the court appointment for the sake of which he had quitted an advantageous post at Berlin.

'Jean la Poste,' adapted from Mr. Boucicault's

'Arrah na Pogue,' has been produced at the Galté, and, it appears, with success.

A new opera, 'Jose Maria,' by M. Cohen, is in rehearsal at the Opéra Comique, with M. Montaubry for hero. M. Mermet's 'Roland' is to be revived at the Grand Opéra during the flat season. It is said that M. Carvalho is courageous enough to meditate bringing forward a version of 'Lohengrin,' at the Théâtre Lyrique, during the coming winter.

Signor Sangiorgi's new opera, 'Guiseberga da Spoleto,' has been given at the Argentina Theatre, Rome.—A new opera, 'Le Fate,' by Signor Valenza, was given in the course of last month, at the Teatro della Fenice in Naples.—To the list of Italian composers who are strange to us, we may add the names of Signori Vicini, Ticci, Lovati-Cazzulani, Albini, Rozzi, and Cinotti. It would be wasted space to transcribe the titles of their works, which appear one and all to have perished. According to *Il Trovatore*, Signor Pacini is at work on yet another opera.—Madame Vera-Lorini is to sing in 'L'Africaine' at Rome.

Madame Ristori has been playing for a few nights at the Théâtre Lyrique.—We read, in *Il Trovatore*, of some new Italian plays: 'Ada,' by Signor Dominici, and 'Aspasia,' by Signor Pallano, at Genoa; at Florence, 'Don Cipriano,' by Signor Castelvoglio, some of whose comedies were noticed here a few years ago, and 'Padrone Vecchio,' a small comedy, by a writer dismissed, not very respectfully, as "un certo Calenzuoli."

On Saturday the Lyceum Theatre closed for the season with the tragedy of 'Hamlet,' Mr. Fechter supporting the pensive Dane with his usual discrimination. Their Royal Highnesses the Prince and Princess of Wales were present on the occasion. A diamond ring of the value of 150 guineas was also presented in the green-room by the company to Mr. Fechter, who received it with visible emotion.

On Wednesday week the performance of Dr. Westland Marston's comedy of 'The Favourite of Fortune' was suspended, and Mr. Sothorn appeared instead in the character of David Garrick. We know not whether Mr. Herman Vezin's success in another version of the same drama had anything to do with the change, but it is probable. Due notice will be given of the next performance of Dr. Marston's comedy, which still continues attractive.

MISCELLANEA

Silk-producing Spiders.—In a recent number of the *Times* I observe a notice of a species of silk-spider, stated to have been discovered on Folly Island, in the harbour of Charleston, South Carolina, by Dr. Wilder, of the United States army. As the subject appears to have attracted attention, perhaps I may be permitted to offer a few remarks bearing additional testimony to a fact which is worthy of record in an economical as well as scientific point of view. When I paid my first visit to the Bermudas, in the summer of 1854, I became acquainted with the habits of a very remarkable species of spider, which on my return to England was identified by Mr. Adam White as *Epeira clavipes*. A short account of its habits and silk-yielding capabilities I gave in my 'Naturalist in Bermuda' (1859). Since that time, however, repeated visits to the islands have afforded me opportunities of observing the insect, and collecting specimens, both old and young, with cocoons, &c. From such observations I am inclined to believe that this species, which belongs to the same genus as Dr. Wilder's insect, is equally capable of producing silk of a quality by no means inferior to that of the Folly Island spider. My attention was first drawn to the strength of the silk by coming in contact with the webs as I forced my way through the cedar-groves, when I found the power of resistance to be something extraordinary, and I readily imagined that the information given me as to the capture of the smaller birds in its silky meshes was perfectly correct. Having been told by

a 'Mudian lady that good housewives sometimes made use of the silk for domestic purposes, I thought I would endeavour to procure a sample fresh from the insect. Seizing the first specimen that came to hand, I allowed it to fall about half way to the ground, hanging suspended by its thread. Taking a piece of twisted paper, I transferred the end of the thread to it before the spider reached the ground, and commenced winding rapidly while the insect descended, and I wound away for some time, until at last my specimen seemed disinclined to continue the supply, when, severing the thread, the insect was allowed to escape. Now, this thread of silk, which by-the-by was of the most beautiful colour and texture, during the whole process was never broken, and even when I gave it an extra stretch, it only proved the more its strength and elasticity. The cocoons are composed of the richest silk, far surpassing, I think, that afforded by those of the Bombyces; while from the abundance of these insects in the Bermudas, I have not a doubt, if collected together, and kept within proper inclosures, they would prove a source of much profit to the owners, and a benefit to manufacturers of silk material; for the spider, unlike the caterpillar's process, emits several threads at once, which, united, form a strand of considerable strength.

J. M. JONES.

Bent, Bunting-time.—Now that your correspondents are discussing the former, will you allow me to put a query about the latter? There is a popular saying,

When the pigeon goes a bunting
Then the farmer lies lamenting.

In Suffolk, however, the suffering is transferred to the bird. In that dialect it is,

The dow (dove) she du no sorer know
Till she du a bentin' go.

Johnson's Dictionary gives "Benting-time (from bent), the time when pigeons feed on bents, before peas are ripe," with a quotation from Dryden,

Bare benting times, and moulting months may come,
When lagging late they cannot reach their home.

May I ask for the context from Dryden, and an explanation of benting-time, as Johnson's does not seem satisfactory.

E. G.

The National Portrait Exhibition.—One of the chief advantages likely to result from an exhibition of portraits like that now open at South Kensington is the prolonged scrutiny which they undergo; and it seems a great pity that this most interesting collection should be dispersed without some permanent record being made of the probable authenticity or doubtfulness of each picture. Within a few days we have had a curious instance of the speedy way in which oral tradition fails on this point. There is at this moment, at the British Institution, a portrait, said to be that of Kitty Fisher, by Sir Joshua Reynolds. It is described and engraved as such in Leslie and Taylor's *Life of Reynolds*; and yet a letter, printed the other day in the *Times*, affords proof that the portrait is that of a virtuous lady named Woolls, and not of the unvirtuous Kitty. Stranger still, it was not painted by Reynolds, but by Cosway! Would it not be practicable to mark every picture now exhibiting, or henceforward to be exhibited, at South Kensington, with a number corresponding to a similar number in a register, wherein a competent committee might record the fact that, in their opinion, such and such a picture was, or was not, authentic? The number might be painted, on some unimportant portion of the picture, in very small red letters—so small as not to be noticed by a casual observer. They should not be placed on the back of the picture, as they would be liable to be obliterated when the picture was lined or repaired. In the register would be pasted down the present printed description, with the additional remark that the committee considered the picture to be an authentic, or a doubtful, or a palpably spurious representation. This register would be kept at the Museum, as an occasional book of reference, so that the feelings of contributors would not be hurt by the non-authenticity of some long-cherished picture being published to the world. When one of the portraits changed hands, its registered number would enhance its value to the

purchaser, as affording the best guarantee of the portrait being genuine. If the principle of the plan I have suggested were accepted, the details might be left to the able connoisseurs to whom we owe the present complete and excellent Catalogue. The gentlemen to whose exertions we are indebted for bringing together the present unrivalled collection have, no doubt, had, in some cases, a difficult and delicate task. They have had to accept pictures which, at the first glance, they must have seen to be spurious, either as to the person represented or the painter. As an instance of the first kind, I would adduce the head of Wallace. Imagine the rough warrior in Scotland, more than five hundred years ago, sitting for this portrait, decked with a tartan scarf, and a brooch inscribed "Libertas"! On the other hand, some of the so-called Holbeins were painted after the year in which we now know Hans Holbein to have died.

D.
June 22, 1866.

Pose.—At Eton, the persons appointed to examine and select the pupils who are to be placed on the foundation at King's College, Cambridge, are called *posers*, i. e. as we suppose, *placers*, determiners of the places of the pupils examined. Certainly one would suppose that *to pose* is to place. Hence a difficult question would naturally be called a *poser*, i. e. such a question as would be asked in the highest and final examination. In the 'World of Words' we find "Pose, see Catarre," which is itself a *poser*, for *Catarre* is not found, and *Catarrah*, as one would suppose, does not satisfy the reference.

Statistics of Victoria.—The official Blue Book for Victoria gives some very interesting statistics respecting that colony for the past year. Of the entire population, 605,501, as many as 244,963 form what is known as the gold-fields population: this number includes 1,908 aboriginals. The national territory unalienated is stated at 49,734,251 acres, of which quantity 30,463,999 acres are returned as rented for pastoral pursuits, on which are 1,177 squatters. The agricultural statistics show the total extent of land occupied to be 6,125,204 acres, of which about five millions are freehold and the remainder rented. The extent of land under tillage is 479,463 acres; 125,040 acres were planted with wheat, yielding 1,889,378 bushels: in 1863 there were 162,009 acres under wheat, yielding 3,008,457 bushels. The acreage under oats continues to increase, and reached 144,303 acres in 1864, yielding 2,694,415 bushels. One of the most prominent features of the book is the great increase in the cultivation of the vine, no less than 3,595 acres being planted last year with 8,750,408 vines, yielding 10,042 gallons of wine, and 225 of brandy. There is no doubt that, when the process of manufacturing wine is better understood, Victoria will yield a very large quantity of excellent wine. Indeed, there is no apparent limit to the produce of this colony. The cattle in the colony are thus classed:—660,060 cows, 8,406,000 sheep, 117,182 horses, and 113,530 pigs. Seventy-four breweries were at work, employing 495 persons, and producing 6,179,712 gallons of beer, which were supplemented by an importation of above 800,000 gallons. There were 338 manufactories of various kinds at work in the colony. The machinery in the gold-fields is estimated at 1,500,000*l*. The rates of labour are returned at 10*s*. to 20*s*. a week, with rations, for agricultural labourers; 10*s*. a day, without rations, to artisans; domestic servants, 30*l*. to 50*l*. a year, with board and lodging. Bread averaged 11*d*. the 4*lb*. loaf; meat, 4*d*. to 6*d*. a pound; tea, 3*s*. to 4*s*.; garden produce, a little higher than in England. A lodging, suitable for a mechanic and his family, costs about 12*l*. a year, and the expense of erecting a building suitable for an agricultural labourer and his family is about 30*l*.

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